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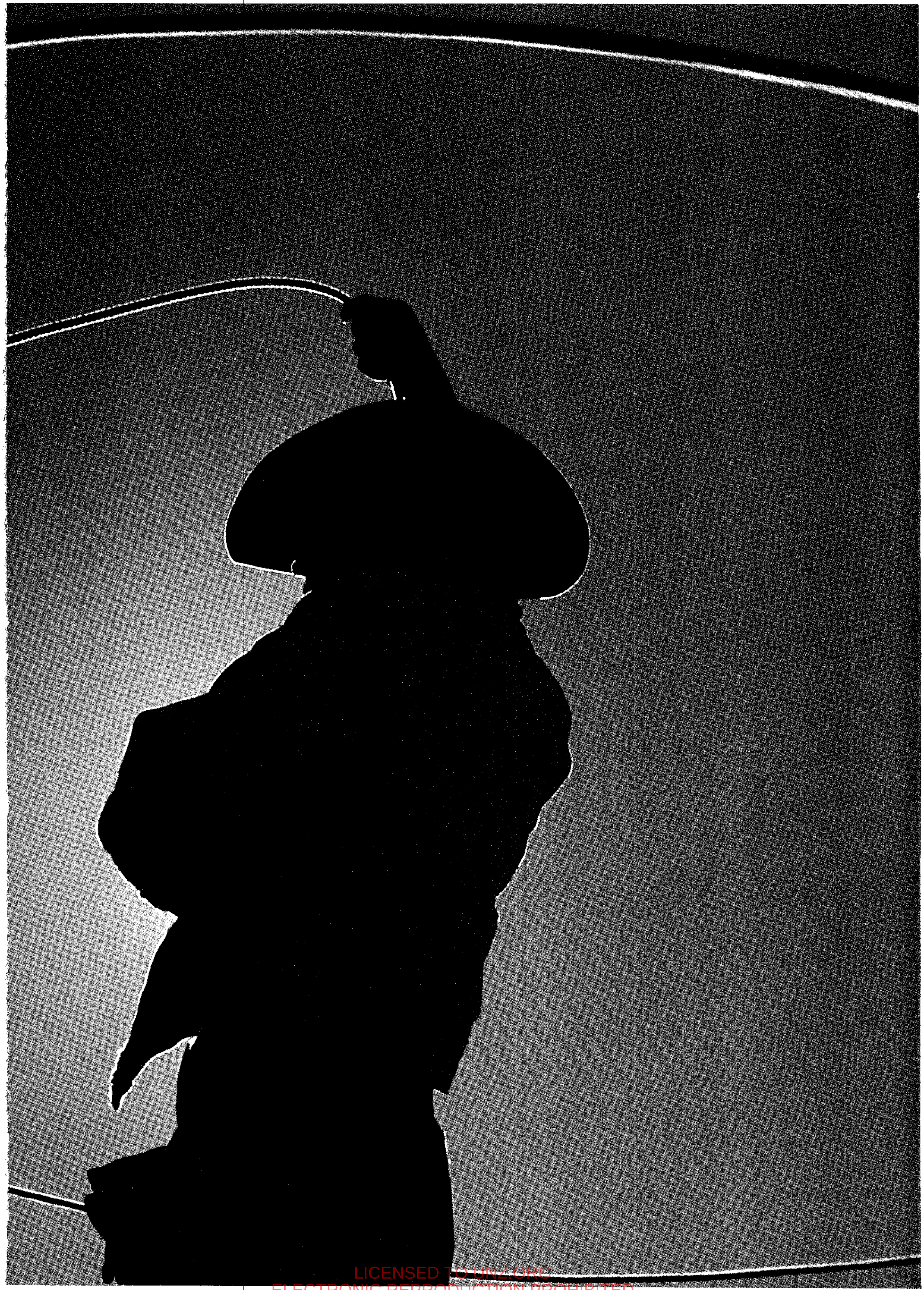

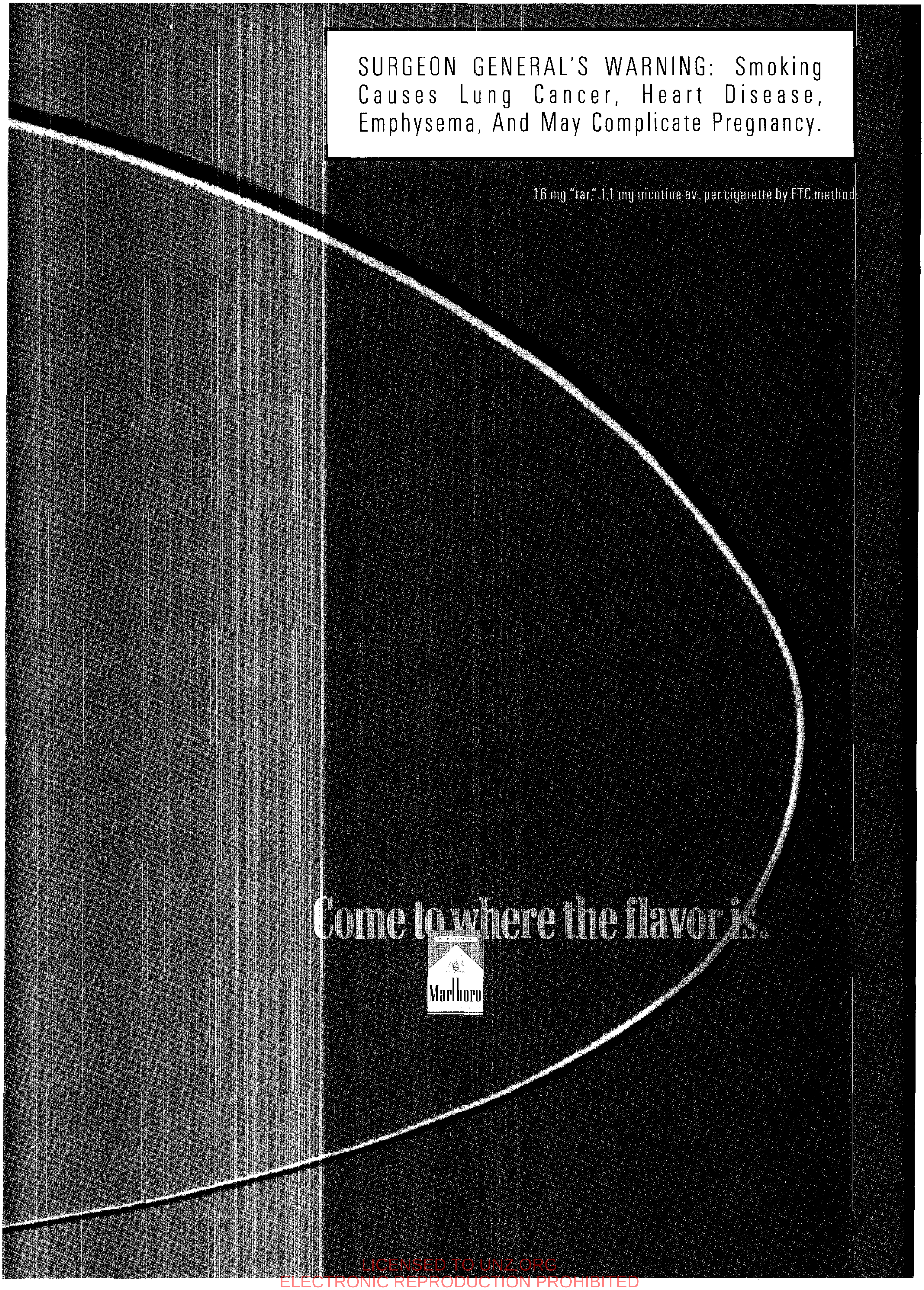

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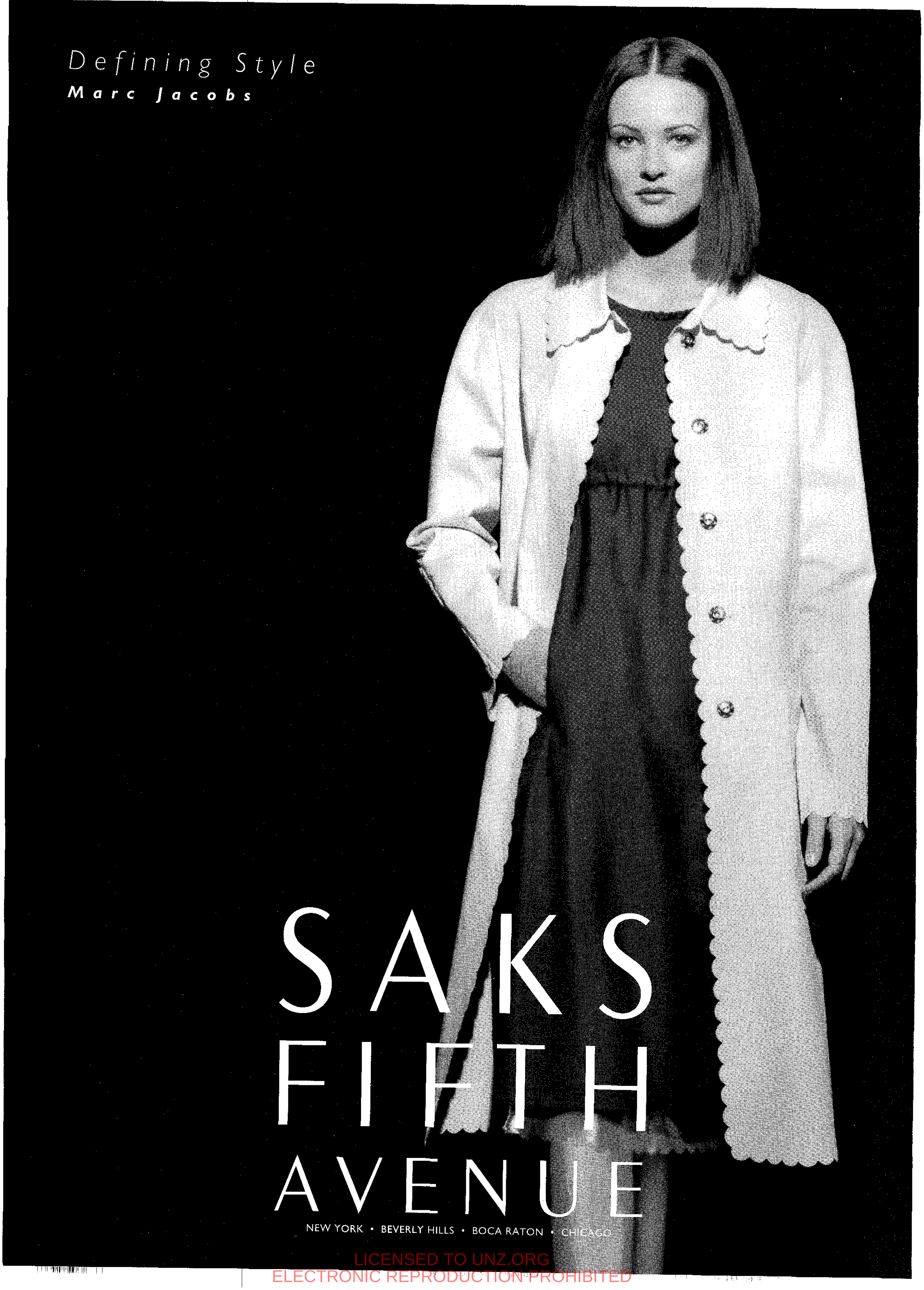
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>
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River-running on the Delaware? Biking in Negril? Or perhaps your tastes run to wild nightlife in Reykjavik. With our first annual weekend travel issue, *New York* offers quick-trip suggestions for every budget, energy level, and season. Whether you're looking for romance in high style, family-friendly adventure, or indulgent solitude, we can tell you where to go (along with how to get there and where to stay and eat). Plus: Four writers on getaways that went awry.

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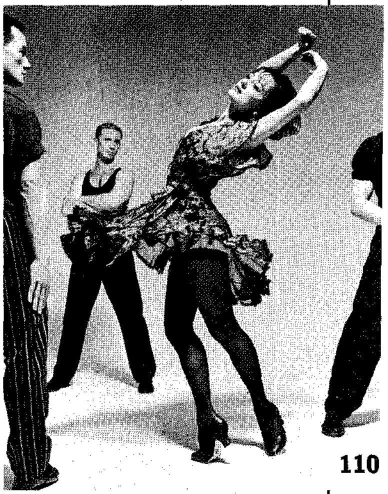

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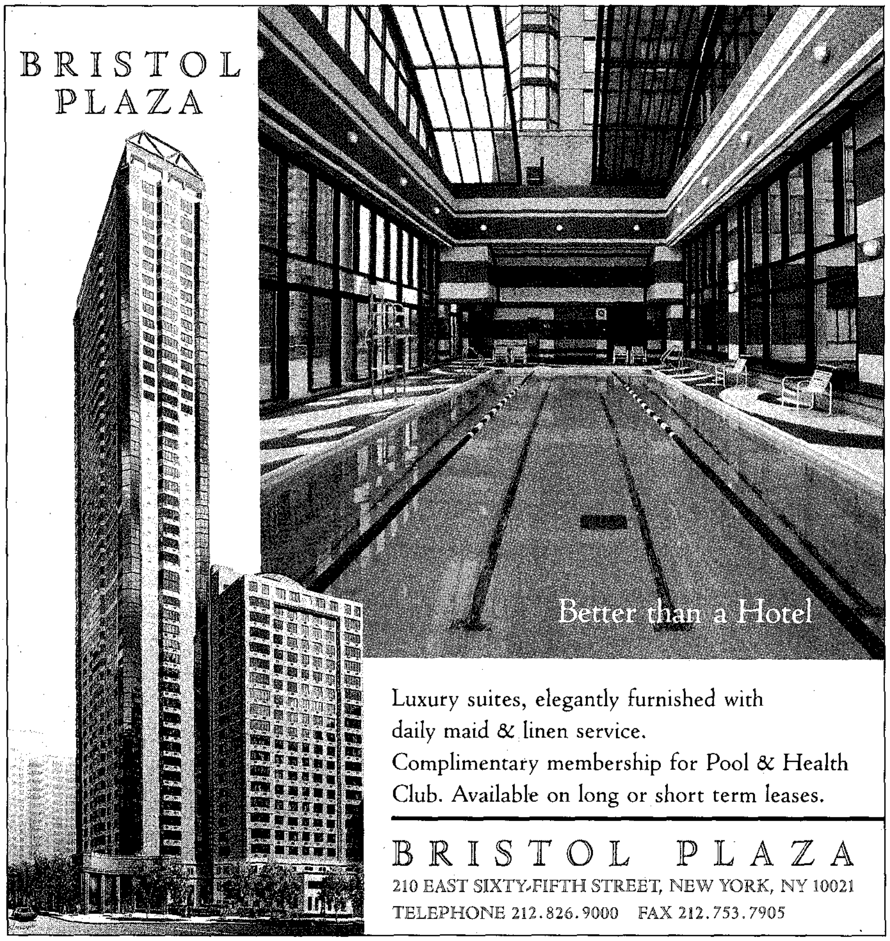

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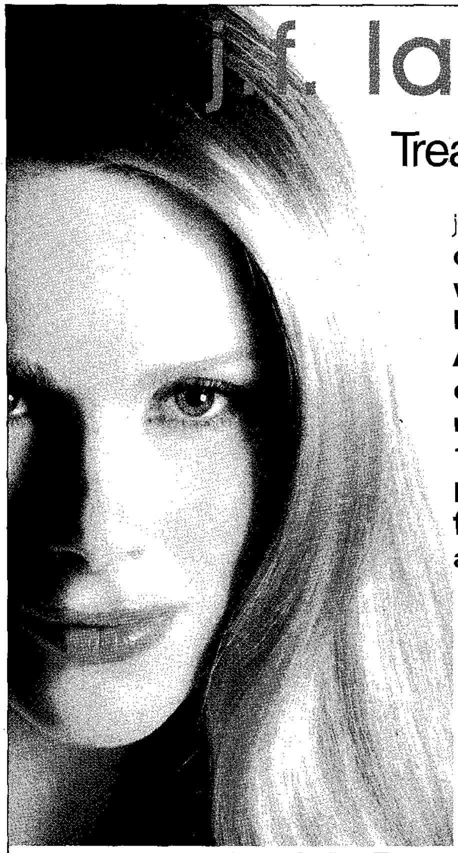

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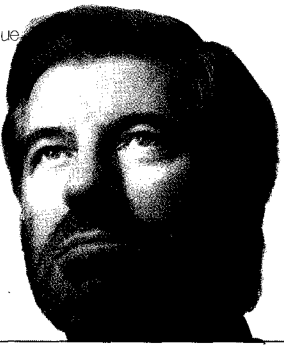

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Genetic Roulette

SOME GAMES YOU JUST CAN'T WIN. And "The Time-Bomb Genes" [by Craig Horowitz; February 8] is one of them. Last week I had genetic testing. I won't know the results for several weeks. But I'm not losing any sleep while I wait. I've already had the cancer. I detected it myself—the mammogram I had in September didn't reveal the lump I found on Halloween. Whether it was genetics, bad luck, stress, or any of a myriad of other possibilities I'll never know for certain. And it really doesn't matter to me. I found it, I'm dealing with it, and I'll get beyond it.

Angela believes that genetic testing saved her life—because she opted for a bilateral mastectomy only to discover later that she had intraductal carcinoma. I had DCIS (intraductal carcinoma in situ), a noninvasive cancer. The treatment was a lumpectomy (a breast-conserving procedure) and a follow-up of daily radiation. No mastectomy required. Whether I'm positive or negative for BRCA, I won't take the raloxifene my oncologist offered. Nor will I have my ovaries removed. At 45, I'm premenopausal and would like to stay that way until nature has her say. I took the test because I have nieces and cousins. If I'm positive, they should know. But prophylactic mastectomies appall me. Before the disease struck, I lived with faith, and now I live with it more than ever. Fear conquers nothing.

Liasara White
MANHATTAN

MY MOTHER DIED OF BREAST CANCER AT 39, leaving a devastated husband and three children 14, 12, and 18 months. I underwent genetic testing at Memorial-Sloan Kettering, and the results (negative) changed my life. After years of assuming I would die young, I slowly became more optimistic, more positive, and just plain happier.

Letters may be edited for space and clarity. They should be addressed to Letters to the Editor, New York *Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, or sent via e-mail to NYLetters@aol.com. Please include a daytime phone number.*

Had the results been positive, I would have done anything, however drastic, to defeat this insidious killer.

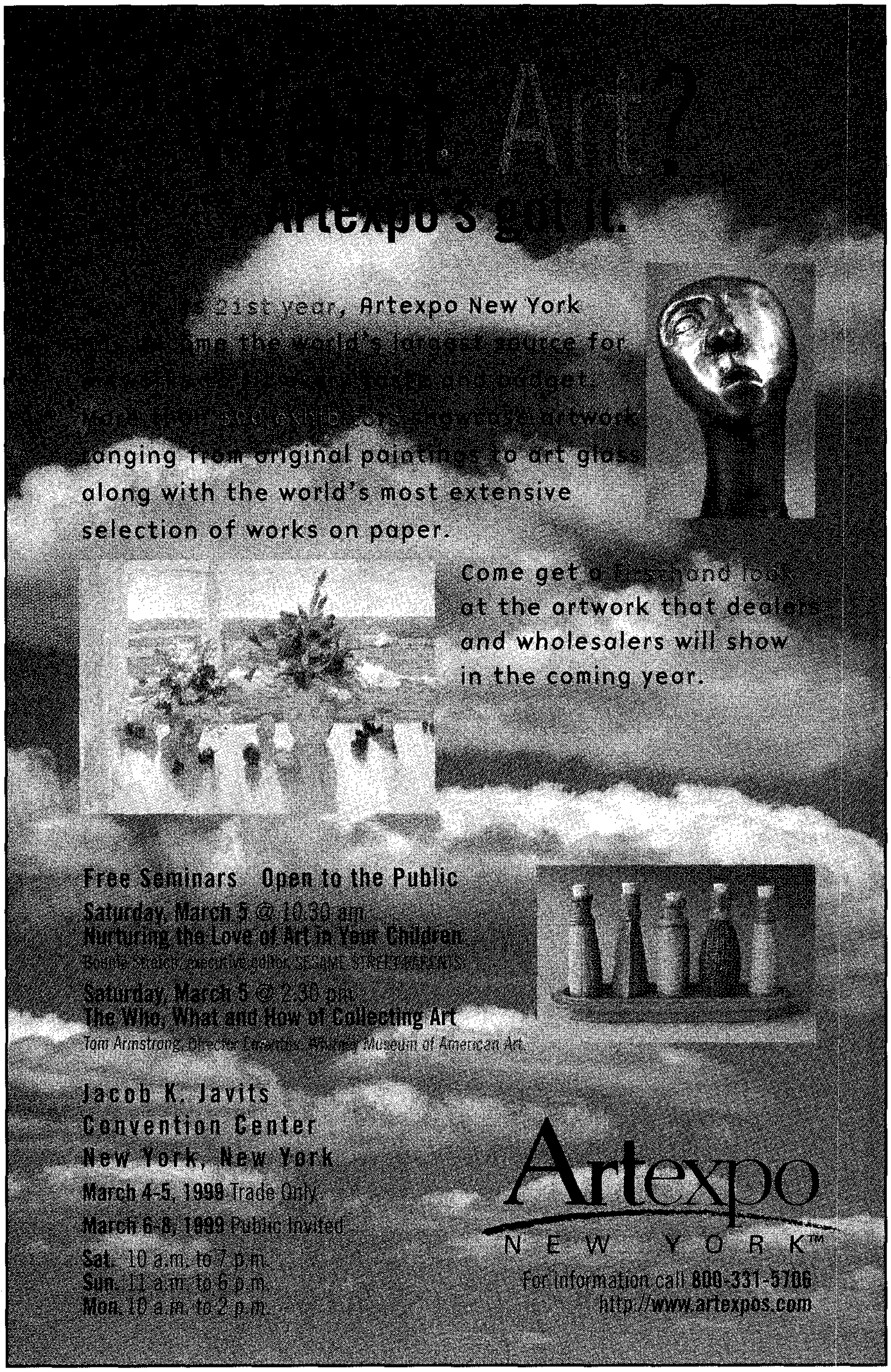
Susanna Hofmann McShea
MARTINSVILLE, N.J.

TWELVE YEARS AGO, AT THE AGE OF 34, I had a bilateral prophylactic mastectomy. My decision was based on my family history, which included six close relatives with breast cancer—my mother, my grandmother, three aunts, and a cousin. As with Angela, few people understood my decision, and many referred to the procedure as ridiculous, barbaric, and unnecessary. Although the surgery was grueling, it was nothing compared with my emotional recovery, hindered by lack of support from hospital personnel and female friends who said it was okay for me but *they* would never be able to do such a thing to their bodies.

Along with my decision came feelings of loss and mourning. It is a harrowing decision to make, and one that always leaves you questioning *Did I do the right thing?* My 8-year-old son, whose only concern was my continued ability to play Monopoly with him, is now 21 and about to graduate from the University of Buffalo. He knows I'll be there.

Andrea Rothenberg
SPRING VALLEY, N.Y.

I WAS DIAGNOSED WITH AN INVASIVE, INtraductal carcinoma in September 1997. I underwent a modified radical mastectomy of my left breast, removal of twenty lymph nodes, and breast reconstruction. In July 1998, a lump was found in my right breast. It was biopsied and found to be benign. My wife (yes, I am a man), who is a registered nurse, showed me an article from *Nursing Spectrum* on breast-cancer gene mutations. The article indicated that people with a mutated BRCA-1 or BRCA-2 gene had a 60 to 85 percent probability of getting breast cancer. If one has already had breast cancer, the probability of a second cancer is still 60 to 85 percent. Even though in my family of dozens there is only one case of breast cancer and two cases of prostate cancer, I decided to be genetically tested. I owed it to my children and family. To my surprise, I was found to have a mutated BRCA-1 gene, and this particular mutation is hereditary. Deciding to have my remaining breast removed prophylactically, with reconstruction, was a no-brainer. I have asked the doctors who followed me—surgeon, oncologist, and internist—if the cure rate for a stage-one cancer is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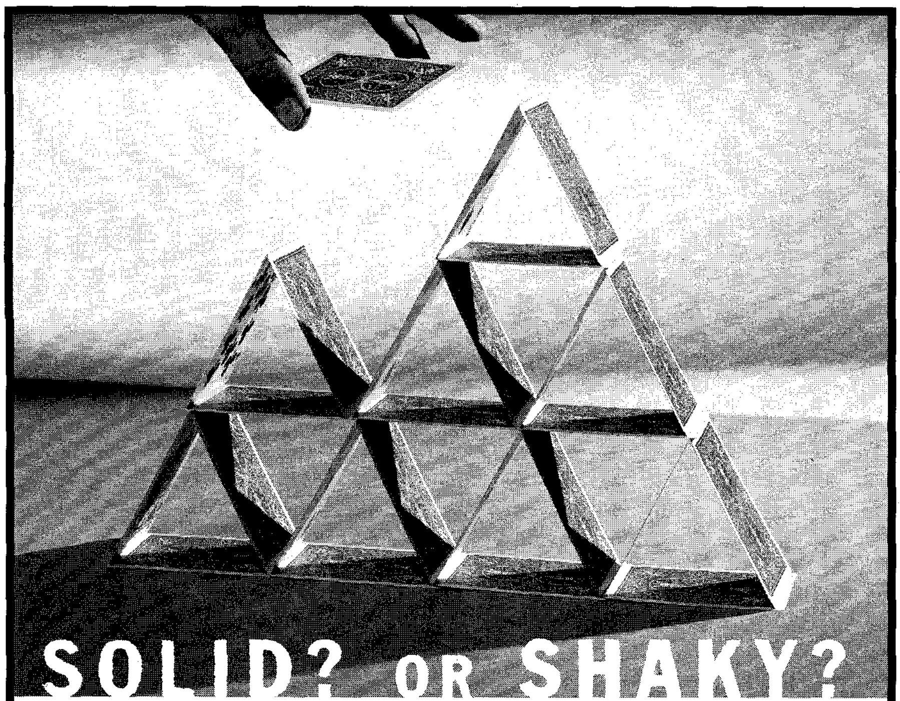

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LETTERS

only 87 percent because of the possibility of a mutated gene. Their answers all were essentially the same—good question.

Sol Forman
POMPANO BEACH, FLA.

Health Class

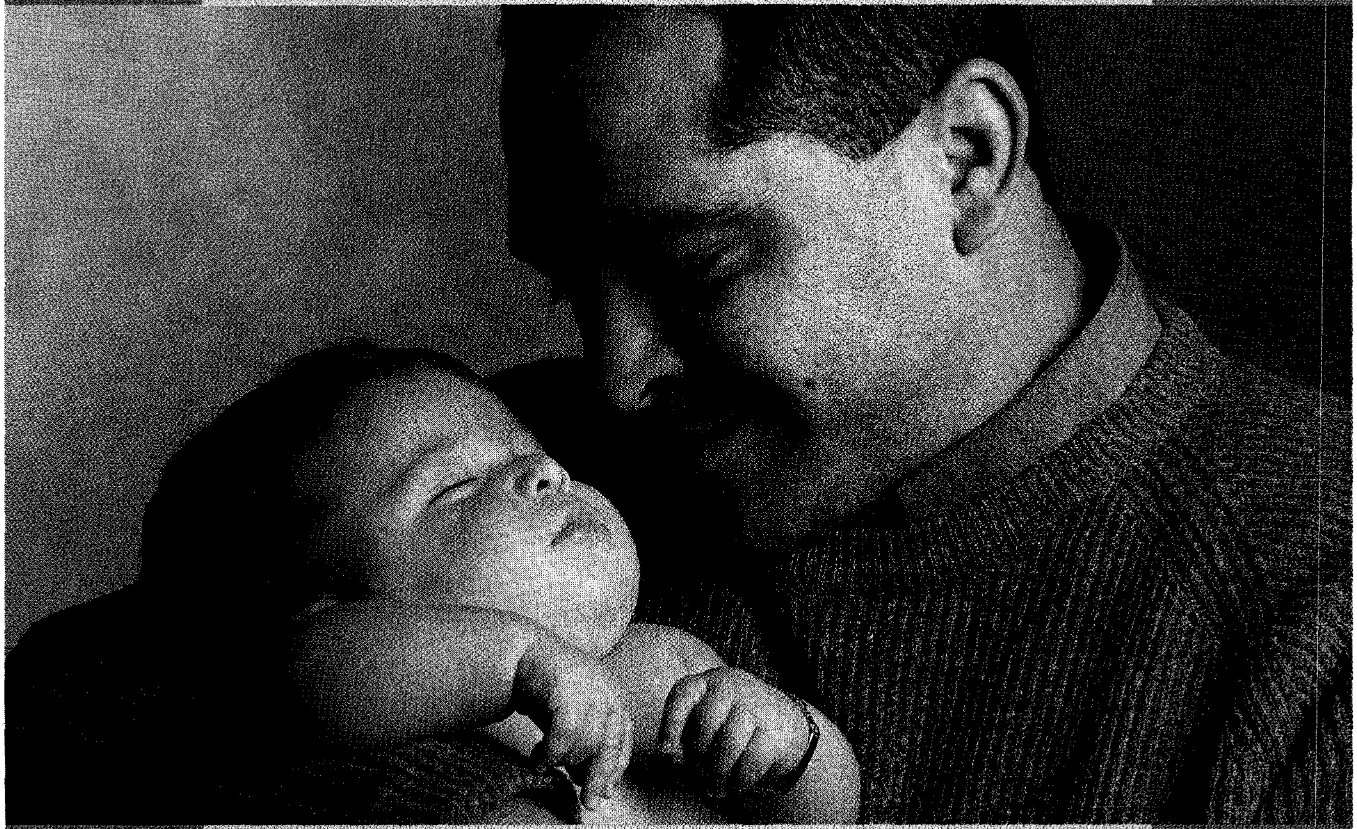
SUSAN BRENNA'S "THE SILENT TREATMENT" [February 8] just scratches the surface of the silence surrounding the life of adolescents in the U.S. Like little nomads, they wander through this medical desert searching anywhere for an oasis where someone will take the time to listen to them, tell them they are okay, and, if not, treat them. American children, whose norms are working mothers, absent fathers, coercive peers, predatory adults, and no support systems, have learned early that they need to take care of themselves. Through trial and error, I have concluded that the best formula is nurse-midwives for the girls and sports physicians for the boys in separate-but-equal facilities, preferably storefront. I realize that adolescents aren't much of a profit center. However, if private foundations provided dollars to improve the systems needed to serve adolescents, we'd go a long way toward helping that 14-year-old innocently walking around with a cervical lesion or asymptomatic chlamydia/gonorrhea. It is the indifference of adults and the silence about these diseases that are the greatest omissions of all.

Bonnie Kenny
Director, Healthy Teens Center
LANDOVER, MD.

IN SUSAN BRENNA'S INSIGHTFUL ARTICLE, the Door was described as "a Manhattan combination social club–clinic for teens." What that description hints at is the importance of providing health care in the context of other youth-development programs. At the Door, primary health care is provided alongside SAT prep, computers, entrepreneurial training, arts education, high-school-equivalency classes, ESL, legal services, crisis intervention, counseling, and recreation. Our 27-year-old model demonstrates that linking adolescent-specific services in a confidential and youth-centered environment is the best prescription for breaking the silence around health issues for teenagers.

Karin Cook
Director of Public Relations
The Door
MANHATTAN

"15 YEARS AGO I HAD TESTICULAR CANCER.
THREE MONTHS AGO I HAD A SON."



Luis Reyes was only 23 when he got cancer...*for the second time.* Six months earlier, Luis had been treated at a local hospital for testicular cancer. But now the cancer was back. Two large tumors were growing in his chest and behind his abdomen. This time Luis' family looked for the best cancer care possible for him. They brought Luis to Memorial Sloan-Kettering Cancer Center and quickly realized it should have been their first choice. At Memorial Sloan-Kettering, our doctors treat more cancer patients in a year than most doctors treat in a lifetime. First, we treated Luis with chemotherapy, then delicate surgery to remove the cancer. Today, 15 years later, Luis remains cancer free. But if one miracle in his life wasn't enough, three months ago Luis was touched by another. A son, Matthew, was born to Luis and his wife. If someone you care about needs help and hope, please call us at 1-800-525-2225.

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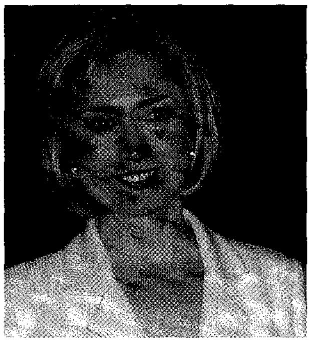
BY BETH LANDMAN KEIL AND DEBORAH MITCHELL

INTELLIGENCER



HILLARY AND THE FAT CATS

Can the buzz over **Hillary Rodham Clinton**'s flirtation with a Senate bid be ratcheted up any higher? Here's a try. It turns out that after the First Lady speaks at the Democratic Women's Leadership Forum luncheon on Wednesday, she'll be going over to the Upper East Side townhouse of financier **Roger Altman** for a powwow with the money people. It's all very hush-hush, and Altman did not return calls, but the word is that Hillary will be meeting informally with a dozen or so of the city's biggest Democratic donors. "She's expanding her tentacles, and why not," theorizes one longtime Democratic fund-raiser. Expanding indeed: Altman's the head of an investment group that just bought the supermarket tabloids *The National Enquirer* and *The Star.* Maybe he can steal **Dick Morris** away from the *Post.*

THE YUPPIE GURU'S LATEST SEDUCTION

New Age guru "Rama" Frederick Lenz can still turn a buck, even from beyond the grave. Followers of Lenz, who killed himself amid allegations that he was taking advantage of his followers both sexually and financially, claim on their Website that their campaign to raise $50,000 to publicize the Rama's novels *Surfing the Himalayas* and *Snowboarding to Nirvana* was a success. They have already used some of the money to launch an enormous ad campaign on the city's subways, but some believe that dead gurus should tell no tales—most notably, Lenz's editors at St. Martin's Press. "The whole thing is kind of creepy," says one St. Martin's editor, who insists that the publishing house has nothing to do with the ads. "Actually, we were a little relieved to have him out of our hair." The editor of the novels, **Jim Fitzgerald**, is also not enthusiastic about a Rama resurrection. "He keeps coming back up like bad Mexican food," says Fitzgerald—who's now an agent peddling the writings of the Bhagwan Shree Rajneesh, a.k.a. "Osho," the late Indian sex-and-enlightenment guru who collected 93 Rolls-Royces and 4,000 followers in Oregon before being deported for immigration fraud.

A FULL NELSON HITS *SUDDENLY SUSAN*

If you're going to wreck a spanking-new Porsche, it helps to be a Hollywood star. B-list Brat Packer **Judd Nelson**, who plays **Brooke Shields**'s editor and sometime boyfriend on *Suddenly Susan*, escaped with only a bruised ego after crashing a car on the set earlier this month. Shooting a scene for the show, which is set in San Francisco, Nelson was driving a Porsche on the part of the Warner lot known as New York Street. "That's just what we call it," explains one set insider. "It's urban." Take one went well. Take two was fine. But as Nelson was driving the car on the third take, he suddenly hit the gas and missed his mark, says the insider. The car shot forward and knocked over a cameraman. The toppled techie was immediately rushed to the hospital. "The guy came back to the stage three hours later to make sure that Judd was okay," the insider continues. Only in Hollywood would the victim rush back to the scene of the accident to check on the driver. Shaken, but not stirred, Nelson declined to comment.

FOXY RAPPERS GET HEAVY WITH H'WOOD

Two of the rap world's top stars are looking to expand their horizons. Nineteen-year-old rapper **Foxy Brown** became so chummy with recovering fashion victim **Kate Moss** at a recent *W* magazine photo shoot that Moss furiously lobbied to get Brown a spot next to her on the runway at last week's Versace show in Milan. Her efforts were apparently unsuccessful. A Versace spokesperson sniffs that the fashion house prefers to confine its celebs to the front row rather than the catwalk. But Brown seems to be having better luck in Hollywood, where the tantrum-prone rapper is being considered for a part in an upcoming **John Singleton** movie. Meanwhile, rapper **Heavy D**'s acting career is also picking up steam. Heavy's taken on the role of a grave digger in **Eddie Murphy**'s *Life,* and he's playing Peaches, a migrant apple picker, in director **Lasse Hollström**'s film adaptation of John Irving's *The Cider House Rules.* The parts are small, but the roly-poly rap star says he's happy to learn acting by "just sitting in the corner soaking everything up . . . I'll be one of the great ones," he says.

Foxy Brown: Gathering no Moss

ALL YOU NEED IS LOVE, AND LAWYERS

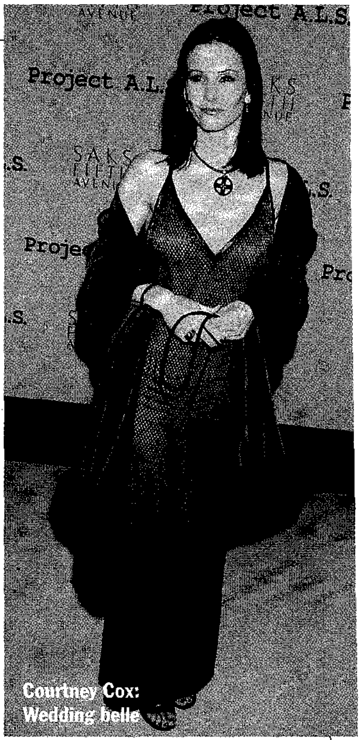
The spirit of '69 has returned to Woodstock, even if it took a few attorneys to channel it. After playing with The Band at Woodstock's twenty-fifth anniversary in 1994, bassist **Rob Wasserman** sued the promoters of the event for $10 million, claiming their negligence had caused him to trip

Photographs: clockwise from top, Robin Platzer/Twin Images; Arnaldo Magnani/Gamma Liaison; Fitzroy Barrett/Globe Photos.

over a rope backstage and break his arm. The injury laid the musician up for almost four months, forcing him to cancel an already-booked tour to promote *Trios*, a critically lauded CD that subsequently tanked in the stores. Wasserman's suit also alleged "emotional distress"—a claim that typically allows a plaintiff's psychiatric records into evidence. A settlement was reached last month, just as the case was preparing to go to trial. It was "amicably resolved," says Woodstock lawyer **Alexander Drago**. "Rob Wasserman was very satisfied with the settlement," says his attorney, **Lee Bantle**.

THE SKINNY ON A BRAND NEW ORLEAN

Here's a question to chew on: Could the serious, eminently respectable *New Yorker* writer **Susan Orlean** actually be writing a diet book? How about a humor book that makes fun of diet books? On March 16, Dell will release *The Skinny: What Every Skinny Woman Knows About Dieting (And Won't Tell You!)*, a humor book written by **Patricia Marx** and a certain Susan *Sistrom*. Susan *Orlean* is married to Manhattan lawyer **Peter Sistrom**, and the word around publishing circles is that she borrowed his surname as a sort of *nom de gastronome*. Is the allegedly svelte five-foot-two-inch author using her husband's family name to protect her literary image? Those in the know aren't admitting a thing. "I haven't seen my co-author since she became invisible," says Marx, tongue planted oh-so-lightly in cheek. "The diet plan really worked on her. She disappeared, and I envy her." Sistrom called in from the road—sounding suspiciously like she was on a book tour for Orlean's current best-seller, *The Orchid Thief*—and delivered an even thinner statement: "I think I'm too hungry to comment."


Courtney Cox:
Wedding belle

ISABELLA'S STING; SEAN PENN SINGS

CAPE AND DAGGER: As crime statistics fall, it stands to reason that the city's burglars have to become more discriminating. At least that's one conclusion to be drawn from the recent experience of London *Sunday Times* fashion editor **Isabella Blow**. The fashionista was staying in a friend's Upper East Side apartment when she came to New York to work with photographer **David LaChapelle**, but the apartment was burglarized while she was busy at the shoot. The perps exhibited the good taste to take only her answering machine and a white ermine ankle-length cape. The fur, on loan from **John Galliano**, had a chinchilla collar, topaz embroidery, and a price tag of $17,000. "She's been totally distraught, because she's never lost anything ever before," reports a friend of Blow's. "She thought it was kind of funny that just those two items were taken, but mainly she was horrified."

MUSICAL PENNS: It may have been Grammy week in Los Angeles, but the city's actors had a tough time giving up center stage. At the celebrity-packed bar of the Four Seasons Hotel (home to the likes of **Geoffrey Rush**, **Eric Clapton**, **Liam Neeson**, and **Gabriel Byrne**), **Sean Penn** and his brother **Chris** grabbed a mike from the mellow band and performed a few rousing numbers before an enthusiastic crowd. "Chris was really good, but Sean was mostly talking his parts," said one on-the-spot critic. But the rest of the revelers were less critical. At the end of the impromptu session, they gave the Penns a standing ovation.

Sean Penn:
Facing the music

COX TEASE: Courtney Cox might have a huge Gen-X following, but you won't be hearing any Liz Phair at her wedding to **David Arquette**. The *Friends* star has been looking around for R&B legend **Bill Withers**, best known for his 1972 hit "Lean on Me." "Do you know if he performs at weddings?" she was heard plaintively wailing to a pal at a trendy L.A. nightspot. "How can I get in touch with him?" A spokesperson for Cox confirms that she's a fan and would love to have the legend play her wedding when she and David set a date. "Courtney loves Bill Withers," says the spokesperson. "She'd be thrilled." But Bill Withers apparently wouldn't be too thrilled to land that gig. "Bill Withers doesn't do weddings!" snaps a rep for the 60-year-old singer.

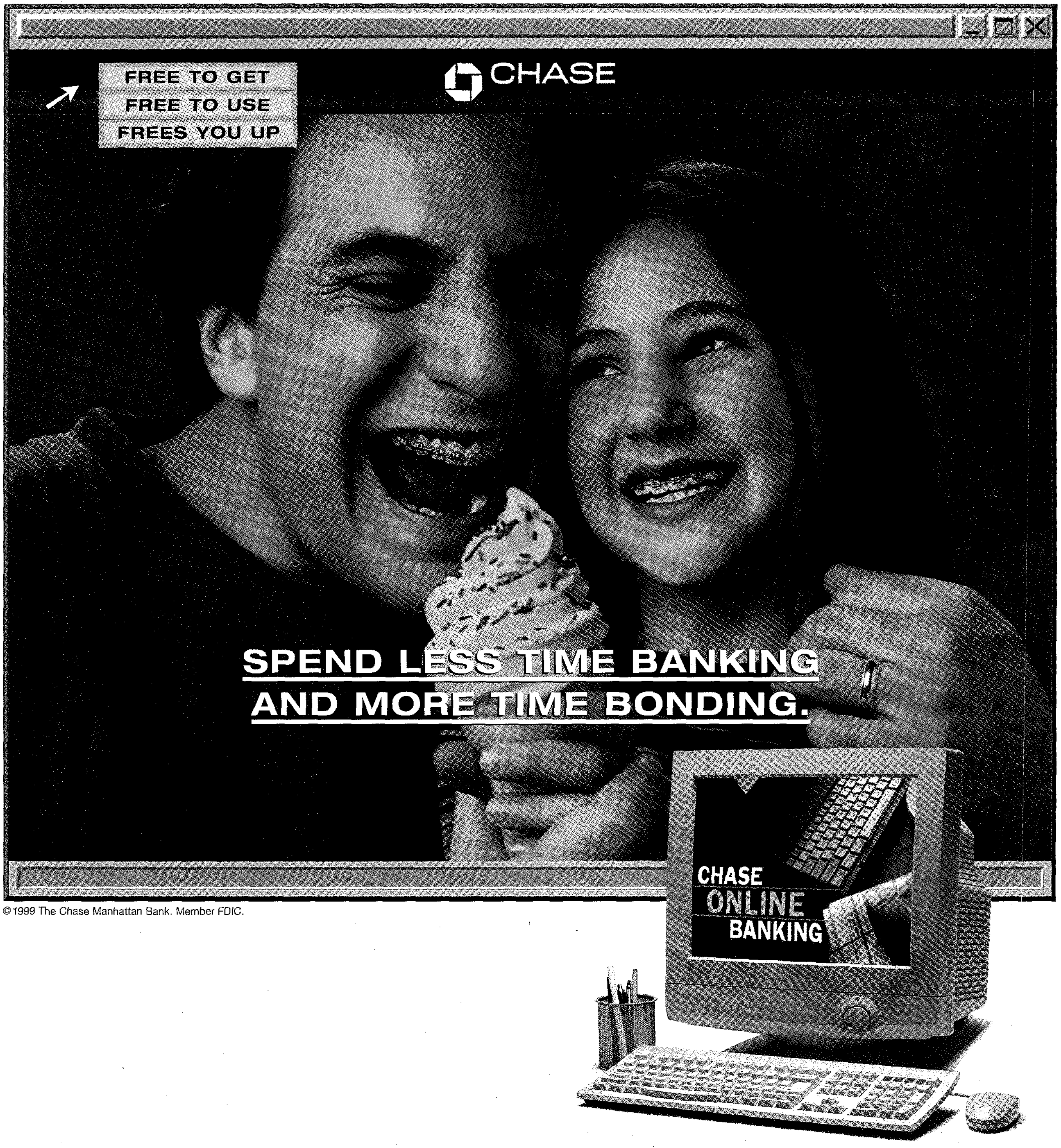
IF YOU BUILD IT, THEY WILL COME: The competition for trendy restaurant territory is so stiff that bidding can start even before the building goes up. Only the foundation has been laid for Sixty Thompson Street, a 100-room hotel expected to be completed by year's end, but the owners of some of the city's hottest watering holes are already vying to occupy the space. A source lists Le Bilboquet's **Philippe Delgrange**, **Amy Sacco** of Lot 61, and the Whiskey Bar's **Rande Gerber** among the hopefuls. "It's like a marriage; we want to find the perfect fit," says Sixty Thompson Street co-owner **Jason Pomeranc,** adding that he hopes to have someone onboard by mid-April. A Bilboquet manager confirmed Delgrange's interest, and Sacco says she's "very flattered to be considered." Gerber declined comment.

Additional reporting by Ian Spiegelman and Amber Morgan

PRINCESS FINDS CITI UNINHABITABLE

No wonder **Tom Cruise** and **Nicole Kidman** crashed at **Sting**'s apartment for their *Blue Room* stay in the city. Turns out that finding a luxury Manhattan rental is harder than finding a friendly face at Moomba. Saudi Arabia's **Princess Sarah**—who's married to **Prince Abdul Aziz**, a well-connected nephew of King Fahd's—recently met with Citi Habitats' **Andrew Heiberger**. Her request: a four-to-six-month rental suitable for four princesses, four maids, two bodyguards, and two small children, preferably situated close to the park. "She asked where **Madonna** lived," says the celebrity broker. "I told her where **Puff Daddy** lived, but she wasn't interested." But even with a budget of $100,000 a month, Heiberger couldn't find anything suitable for a princess—or this particular one, anyway. "I told her that if she was looking for a $1,500 studio, I'd have a lot more options." The picky princess decided to move her royal brood to a hotel instead.

Photographs: top, Lisa Rose/Globe Photos; bottom, John Barrett/Globe Photos.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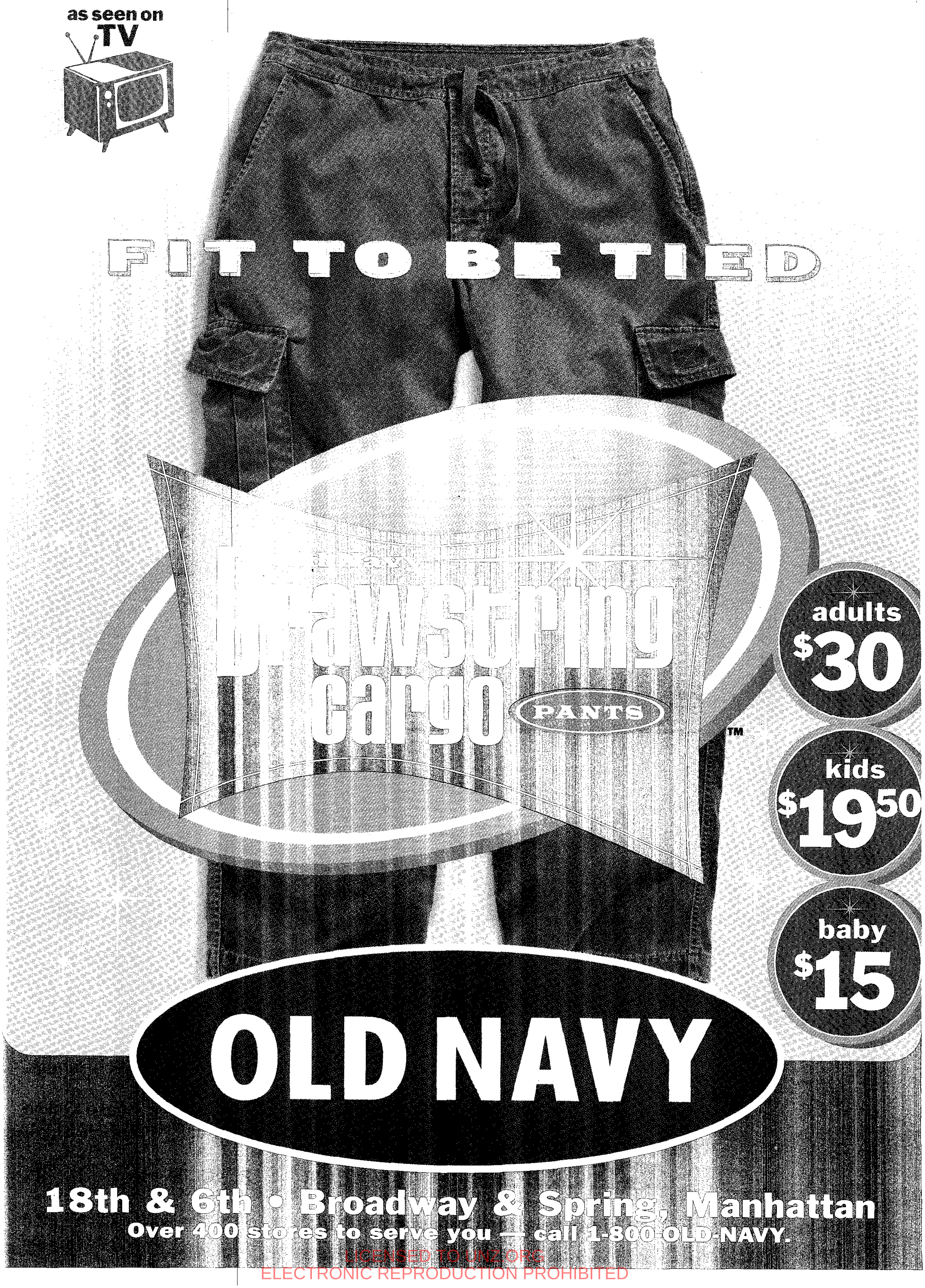

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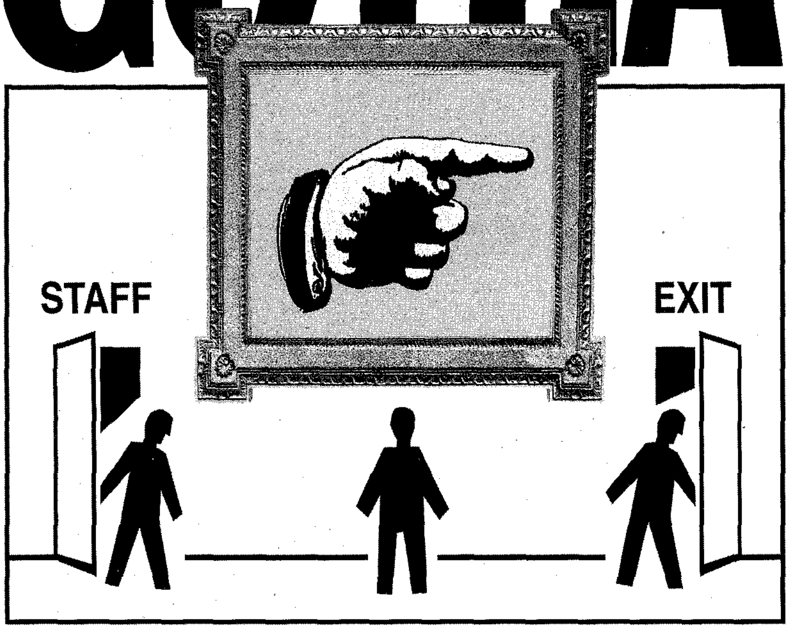


Pre-Biennial Angst

The Whitney Museum's big show is looking for a few good curators.

What if you called an art museum and no one answered—and it wasn't a Monday? Two months ago, photographer Tina Barney called the Whitney Museum to see about submitting a new work for its next Biennial. "I'm sure that was déclassé," Barney says now, "but I thought I would try." Not only didn't she hear back—strange treatment for an artist who's booked to speak there this month—but she also couldn't find out who was running the show. "I got no answer whatsoever," she says. "I think they just don't know."

That should soon change. With just twelve months left before the March 2000 Biennial—bumped back a year to follow this season's "The American Century" retrospective—the Whitney is almost ready to start picking artists. To wait this long would have been unheard of under director David Ross, who before his departure last spring said that many artists need three years' notice to commit to a Biennial. But to be fair, new Whitney director Maxwell Anderson has had little time to concentrate on the show, having lost three top contemporary-art curators since he was hired last fall. With time running short, Anderson has told *New York* that he'll be managing the Biennial himself while getting some help to curate it. "There will be several curators from across the country who will work as a team to organize the 2000 Biennial," he said through a spokesperson. Anderson will head the team, which should be announced this week.

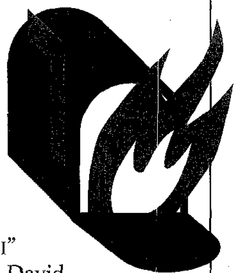
This strategy should bring to a close the controversial single-curator, single-vision Biennials of the Ross-era nineties. But a blue-ribbon panel from outside the Whitney could also take some pressure off Anderson, whom artworld observers have pegged as less of a contemporary-art specialist than his predecessor. It also compensates for his staff shortfall: After Anderson imposed a new departmental (or what he called "portfolio") structure on the museum, he received resignations from Thelma Golden, who had been working on the 2000 Biennial for six months, and Elisabeth Sussman, who handled the '93 Biennial. Then, in December, '97 Biennial curator Lisa Phillips, whom Anderson had put in charge of contemporary art, announced she was leaving to head SoHo's New Museum of Contemporary Art. Anderson is still looking for a replacement.

Sussman isn't surprised by Anderson's plans. "Every new administration that comes in rethinks the Biennial," she says. "Certainly David Ross did." Golden, for her part, says only, "I wish them the best of luck." Privately, though, insiders wonder if a group effort will soften the sort of politicized unpredictability that made Ross's Biennials such a wild card for the Whitney's board. "I have too much faith in the Whitney's trustees to think they just would let things slip through the cracks," says one gallery owner. "But now they've got someone who's so controllable he doesn't know *what* to do."

Is the only thing worse than a bad Biennial a boring one? Depending on who makes the team, the millennial Biennial could be slammed for being too diffuse. Of course, slamming the show is a time-honored tradition. "I don't blame him," one seasoned curator says of Anderson's panel idea. "It's not fun. You just stand out there knowing you're going to get creamed." ROBERT KOLKER

PUBLISHING

A Critic at Large



I am Michiko Kakutani. Many people will have a hard time accepting the idea that a basically undistinguished middle-aged white man living in Hartford, Connecticut, is actually the brilliant, acerbic, reclusive, rarely photographed lynxlike New York Times *book critic and Pulitzer winner. But I am.*

When Colin McEnroe's pseudo-confessional essay "I Am Michiko Kakutani" (excerpted above) was recently posted on the Web edition of *McSweeney's*—David Eggers's 'zine for the junior *Harper's* set—it garnered more than a few guffaws from its literary-minded e-readers. But who would have guessed that the jokey transcript would turn into a feverish publishing-industry chain letter? In the weeks since the publication of the outrageous account—which suggests that Michiko Kakutani is a made-up character, her name taken from a collegiate coinage used as "a metaphor for onanism"—the city's editors, publicists, and assistants have been gleefully forwarding the cult-status parody to dozens of recipients at a time. "[Kakutani] simultaneously instills in editors hatred, admiration, and fear," says an editor who, of course, demands anonymity. When editors and publicists learn that Kakutani is to review one of their titles, "there's this sense of trepidation, like, '*God help you.*' " The reclusive, lynxlike critic's assessment of her parodist's skills? Naturally, she could not be reached for comment. CARMELA CIURARU

Illustration by Igor Kopelnitsky. Photograph by Kenneth Chen (frame).

EDUCATION

Most Popular

Alex Kotlowitz gets star treatment at a Chelsea high school.

As talking points for last week's "town meeting" at Humanities Prep, a public high school in Chelsea, bounced from Amadou Diallo to art classes, special guest Alex Kotlowitz, author of *There Are No Children Here,* waited in the wings. One would expect a group of teenagers in Yankees caps and North Face jackets to be impervious to literary luminaries who visit the school as part of the PEN American Center's Readers & Writers Program. When a group heard Cornel West at the New York Public Library, sophomore Sylvia De Jesus openly challenged the academic. ("Yeah, well, you have to take a risk," joked the petite brunette. "And I didn't even know who he was.")

But when Kotlowitz—who looked more science-teacher than street—was introduced, the kids were immediately transfixed. After a rundown of his bio, Kotlowitz quickly opened the floor to the students, who have a great deal in common with the urban adolescents featured in his work. "I've seen a white cop beat a black man with a nightstick, and I've seen black cops do it, too," senior Anna-Marie Rhodes reported as Kotlowitz nodded intently. "One time I got mugged by white guys, and everybody thought *I* was the mugger," said Corey Paul, a junior in a beige knit bucket hat, as the crowd broke into knowing laughter.

Many inquired about Lafeyette and Pharoah, the brothers from Kotlowitz's *No Children Here,* and whether Kotlowitz himself had ever skirted danger. Ironically, he noted, the only time he'd felt threatened was in another high school, when he found himself in the middle of a drug deal. "I was in the bathroom with my pants half down," he told them.

Not every question was a softball. When a boy from the back of the room asked why he chose to write about blacks and whites, Kotlowitz responded, "I think race in America is a fault line." Unsatisfied, the boy pressed on. "But why *blacks* and *whites*?"

Still, at the end of the period, students trailed Kotlowitz down the corridor as if he were an arena-filling celebrity. "Have you ever read Isabel Allende?" De Jesus asked. "She is very good, too." Paul peppered the author with questions as they navigated the stairwell. "That was amazing," said Rhodes, standing in a classroom doorway. "The entire school was listening." Sarah Bernard

BRAND X

It's an Ad

BRAND: Gap; **AGENCY:** In-house;
CREATIVE DIRECTOR: Lisa Prisco;
PHOTOGRAPHER: Richard Burbridge

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Welcome to "1969. It's a jean." —an exquisitely wrought, curiously wordy advertising campaign (featuring, most notably, in-store displays with the jeans turned inside out so that laypeople might finally be privy to the secret inner workings of their pants). The 1969 jean is, of course, part of the Gap's grand campaign to grab the "authentic" edge (it's already cornered the casually cool edge) away from poor embattled Levi's.

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Leave it to the Gap to trade not on nostalgia (you're not supposed to *actually* think of 1969—Vietnam, Woodstock, Neil Armstrong) but on a sort of reverse snobbery: the unadorned, classic, well-made garment as object of desire. And the ad offers fashion detailing in the most literal sense: *Martha Stewart Living*–style annotations. Who knew jeans could be just as fascinating as rhododendrons and antique garden tools?

Simon Dumenco

Taking Stock

What'll it be? Right or left? Business or pleasure? Hatchet job or puff piece? After TheStreet.com announced its IPO last week, just two days after the New York Times Company bought an 8 percent stake in the financial-news Website, ensuing coverage in both the *Times* and the *Wall Street Journal* prompted the comment: *Your vested interests are showing.* Boris Kachka

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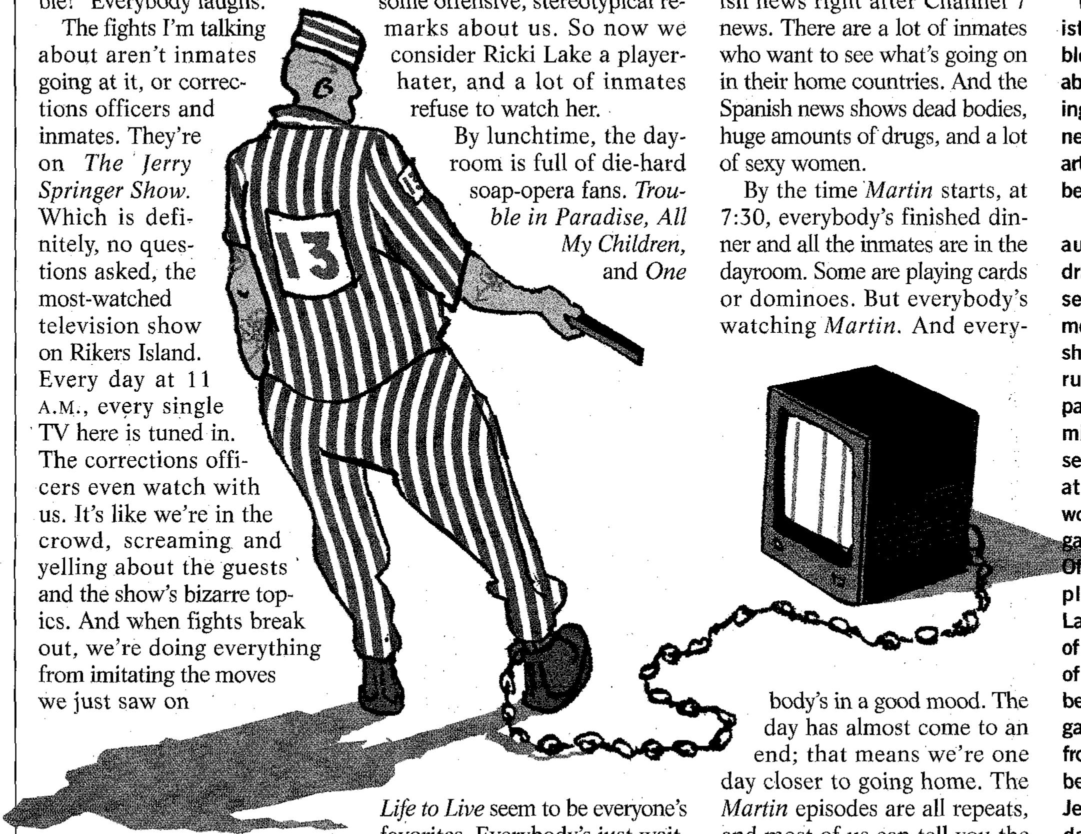
Captive Audience

The Rikers Island 'TV Guide.'

It's 10:30 A.M. just another depressing day here at Rikers Island. But in about half an hour, there's going to be a fight. And everybody loves watching a fight. In the dayroom, a couple of inmates are arguing over a front-row seat. The whole crowd tells them to sit down and shut up. Someone from the back row yells, "Let's get ready to rumble!" Everybody laughs.



The fights I'm talking about aren't inmates going at it, or corrections officers and inmates. They're on *The Jerry Springer Show.* Which is definitely, no questions asked, the most-watched television show on Rikers Island. Every day at 11 A.M., every single TV here is tuned in. The corrections officers even watch with us. It's like we're in the crowd, screaming and yelling about the guests and the show's bizarre topics. And when fights break out, we're doing everything from imitating the moves we just saw on the tube to placing bets on who's going to slam who. We go crazy, especially when it's women fighting. Everybody is just praying to see some panties or a pair of tits pop out. But that never happens.

Today's topic is "Wives and Mistresses Do Battle." I turn around to get a light for my cigarette, and next thing you know, the fighting starts. Damn, I missed the first punch; that's my favorite part. But that's okay. Because two girls are grabbing each other by the hair and rolling around on the floor.

We used to watch *Ricki Lake,* but now we only watch Ricki to see the girls and to dis Ricki's style—ever since she did a show on the topic "Can You Keep a Relationship With Someone Behind Bars?" The crowd gave a lot of negative feedback about inmates, and Ricki herself said some offensive, stereotypical remarks about us. So now we consider Ricki Lake a player-hater, and a lot of inmates refuse to watch her.

By lunchtime, the dayroom is full of die-hard soap-opera fans. *Trouble in Paradise, All My Children,* and *One Life to Live* seem to be everyone's favorites. Everybody's just waiting to see who's backstabbing their best friend and who's using who. I actually got addicted to soap operas here. They take me away from the reality and stress of being locked up. I can't help laughing when I catch myself and some of the biggest dudes discussing soap-opera politics. It's funny to hear tattooed thugs say things like "Damn, Adam's still messing with that bitch; he shoulda kicked her to the curb a long time ago." Or "I hope Todd and Dixie get back together—they're meant for each other." A lot of inmates aren't in contact with their families. When the soaps come on, they feel like they're getting a visit from their TV family.

When the soaps are over, we have to stay in our cells for an hour so the corrections officers can count the inmates. Once the count clears, everybody runs to the dayroom to get a front-row seat for the cartoons. Our favorites are *Batman, Superman,* and *Pinky and the Brain.*

After the cartoons, it's time for the news. The news is our only window to look out of. It shows us the neighborhoods we come from. We usually watch the Spanish news right after Channel 7 news. There are a lot of inmates who want to see what's going on in their home countries. And the Spanish news shows dead bodies, huge amounts of drugs, and a lot of sexy women.

By the time *Martin* starts, at 7:30, everybody's finished dinner and all the inmates are in the dayroom. Some are playing cards or dominoes. But everybody's watching *Martin.* And everybody's in a good mood. The day has almost come to an end; that means we're one day closer to going home. The *Martin* episodes are all repeats, and most of us can tell you the next joke Martin Lawrence is going to say. The inmates watch this show religiously and laugh at every joke, even the stupid ones and the ones we've heard a million times. The comedy therapy we receive from *Martin* is well needed here in this place where we might crack a smile but ain't a damn thing funny.

JASON FLANDERS

Flanders was recently released from Rikers Island.

GALLERIES

Art Attack

An instant blue-chip gallery takes 57th Street by storm.

There aren't a lot of new art galleries that can pull down several million dollars' worth of sales within their first 24 hours of existence, but the new kid on the block did just that. Seven stories above Bulgari, in the Crown Building on 57th Street, is New York's newest player in the high-stakes art world: Lawrence Rubin Greenberg Van Doren Fine Art.

Thanks to the success of its inaugural show of paintings and drawings from the "Ocean Park" series by Richard Diebenkorn—most of the nineteen works in the show sold within a day of the February 18 opening, with several paintings going for as much as $2 million (one to an out-of-town museum) and smaller works starting at $80,000—the New York art world has been buzzing about the gallery's instant blue-chip status. Of course, it doesn't hurt that the players behind the gallery are Lawrence Rubin (former president of Knoedler Gallery, current owner of a gallery in Milan), Ron Greenberg and John Van Doren (well-regarded American painting dealers from St. Louis), and Jeanne Greenberg Rohatyn (former director of Jeffrey Deitch's SoHo gallery and daughter-in-law of U.S. Ambassador to France Felix Rohatyn).

"Watch out, Pace; move over Larry [Gagosian]," says one art-world insider. "So far, they've done everything right," says another insider. "Especially with that *space.*" (The architect of the elegant, skylit gallery: Rafael Viñoly, the man behind Tokyo Forum, Lot 61, and the Princeton Stadium.) "Other galleries in their league are going to have to be taking *really* good care of their artists and estates."

JOSH BAER

Illustration by Istvan Banyai.

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NEIGHBORHOODS

The How and the Y

A real-estate drama unfolds on 92nd Street.

The cast: A LITTLE OLD LADY and some neighborhood activists with a plan so crazy it just might work.

The setup: A vacant parcel of Upper East Side real estate, the massive institution that wants to build there, and a landmarked wooden house that, *if only it could be moved,* might make way for a better development site.

The chump: A guy named Claude Rolo, whose only mistake was living next door to that wooden house.

Act One: From the faded yellow couch in her four-story East 92nd Street brownstone, Barbara Wendell Kerr points to a painting on the wall—a portrait of her great-grandmother by none other than John Singer Sargent. Too bad it's a copy; Kerr had to auction the original last fall to cover her living expenses. "This house is really the only thing of value I have," she says. Then she lets it slip that she has glaucoma; if the 92nd Street Y succeeds in building a 14,000-square-foot outpost on the vacant lot next door to her home, it could block light from her first-floor dining room. "I am an elderly lady," says Kerr, who has lived in the house for 39 years. "If I have to move, I don't know what will become of me."

Kerr's tale has made her the star witness in the neighborhood's efforts to stop the Y's new building—which, if built, would be the first institutional presence on the historic block. (The Landmarks Preservation Commission has heard arguments against the Y's plan and could rule on it at any time.) Her plight is so poignant, and her block so precious, that some neighborhood preservationists have asked the Y to spare her by instead breaking ground on a lot down the street—right next door to the brownstone owned by Rolo.

Act Two: Needless to say, Rolo is not pleased. "Our block association has totally stabbed us in the back," he says furiously. Besides, he points out, to build on the lot next to his would be nearly impossible: The Y would have to relocate one of the neighborhood's last remaining wooden houses.

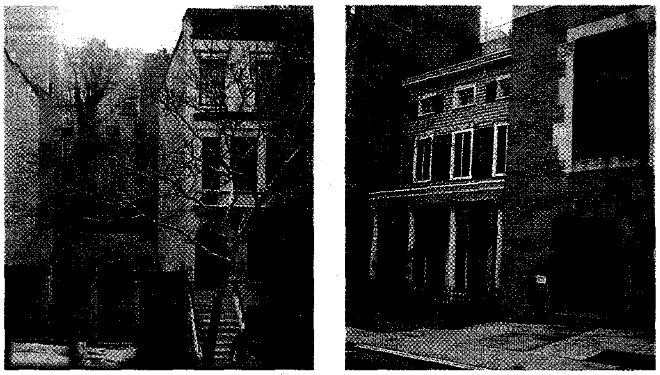
But to Lo van der Valk, president of the Carnegie Hill Neighbors block association, that's not a problem. He suggests moving the now-vacant wooden house to the lot next to Kerr, where the Y is currently planning to build. "We're not favoring one neighbor over another," Van der Valk says. "Even though it looks like we are."

The Y says it won't consider Van der Valk's scheme. Of course, that might change if Landmarks nixes the Y's plan. Kerr remains hopeful. "I'm sort of a last leaf on the old tree here," she says. "No one knew each other before. Now we've joined together for battle."

Everyone, that is, except for Rolo. "Some mutual friends have said, 'Oh, Claude's young —he can move,' " he says ruefully. "It's actually ruined a lot of friendships. My mother is very good friends with Barbara Kerr—or used to be."

The curtain falls. Will bulldozers upstage the encore?

ROBERT KOLKER



Stage directions: Will the Y take center stage (vacant lot, left)? Or can we expect a moving performance from the little wooden house?

Photographs by Kristine Larsen.

THE SCENE

Sui Generis

Photographs by Patrick McMullan

Anna Sui and James Iha at Sway after Sui's 7th on Sixth show.

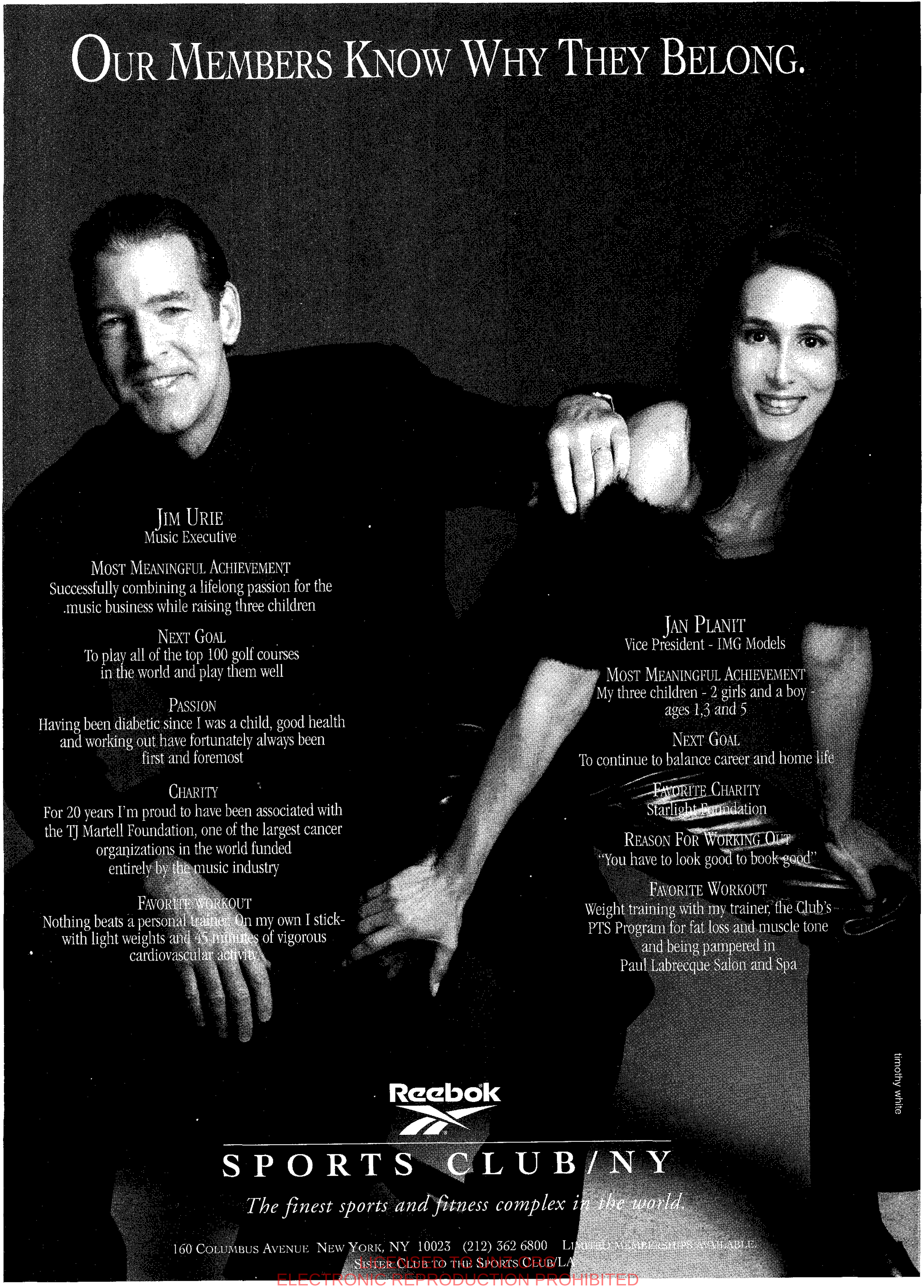
Chazz Palminteri celebrating the opening of the "Art of Photography" exhibit at Milk Studios.

Natasha Richardson and Uma Thurman at Belgo on the opening night of *The Misanthrope,* at a reception hosted by Rémy Martin.

David Rockefeller, Edgar Bronfman Jr., and Ronald Lauder celebrating the third annual David Rockefeller Award at the Museum of Modern Art.

Tammy Grimes and Harry Benson at Magidson Fine Art for the opening reception of Benson's exhibit, "The Beatles: Now & Then."

***Paper* columnist Anita Sarko celebrating Jonathan Cheban's birthday at the newly opened Key Club.**



OUR MEMBERS KNOW WHY THEY BELONG.

JIM URIE
Music Executive

MOST MEANINGFUL ACHIEVEMENT
Successfully combining a lifelong passion for the music business while raising three children

NEXT GOAL
To play all of the top 100 golf courses in the world and play them well

PASSION
Having been diabetic since I was a child, good health and working out have fortunately always been first and foremost

CHARITY
For 20 years I'm proud to have been associated with the TJ Martell Foundation, one of the largest cancer organizations in the world funded entirely by the music industry

FAVORITE WORKOUT
Nothing beats a personal trainer. On my own I stick with light weights and 45 minutes of vigorous cardiovascular activity

JAN PLANIT
Vice President - IMG Models

MOST MEANINGFUL ACHIEVEMENT
My three children - 2 girls and a boy - ages 1,3 and 5

NEXT GOAL
To continue to balance career and home life

FAVORITE CHARITY
Starlight Foundation

REASON FOR WORKING OUT
"You have to look good to book good"

FAVORITE WORKOUT
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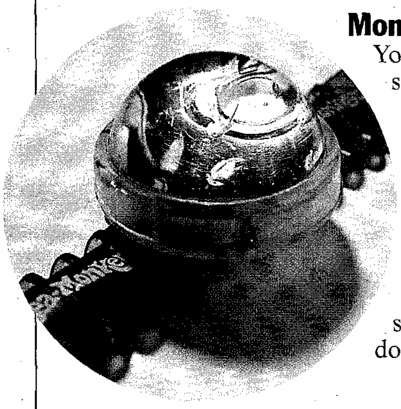
GOTHAMSTYLE

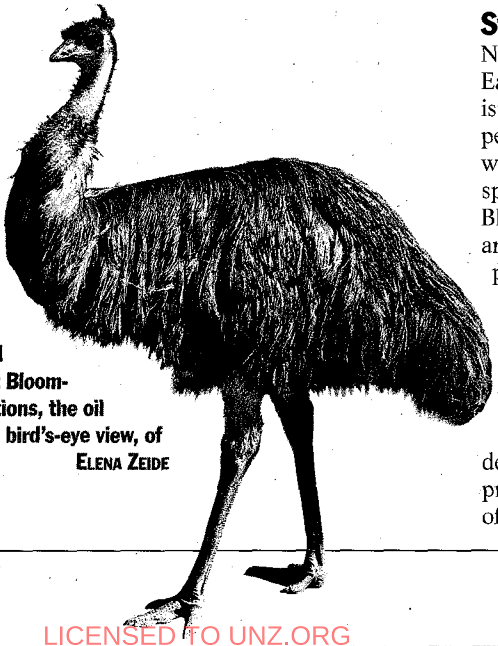
New Ski Revue

When Jason Levinthal, 26, was a kid in Albany, he decided he wanted to ski backward. All the time. All the way down the mountain. This proved difficult—even for someone who could do "misty flips" (forward rolls), "rodeo flips" (backward rolls), and those easy-as-pie 540 corkscrews, so Levinthal came up with the idea of skiboards, half the length and twice the width of regular skis. For the past few seasons, his Line Skiboards ($250–$350), have been making increasingly frequent appearances in the half-pipe. This winter, they're carving up the slopes, too, as resorts such as Stratton have started using them to teach people how to ski. But the boards' new beginner status doesn't bother freestyle guys like Levinthal, who won the bronze medal in ski-boarding at ESPN's X Games last year. "Pretty much the only thing you *can't* do on them is ride down the sidewalk," he says. "Though, come to think of it . . ."



Monkey Business

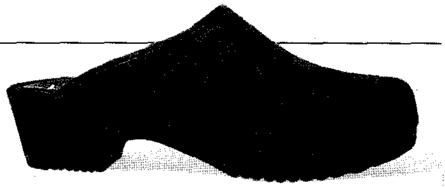
You can just hear the toy-company suits brainstorming: *Look how crazy the kids are for those Tamagotchis—what if we gave them a* real live *pet to carry around? Get R&D on this now!* And from great minds, of course, come great things: the ExploraToy Sea-Monkey Watch, a $10 Swatch-like digital timepiece that doubles as a habitat for some of the most primitive creatures around, hybrid brine shrimp (a.k.a. sea monkeys). They do everything those e-pets do—sleep, eat, die. The one blessed difference: They do it in silence. BARBARA ENSOR



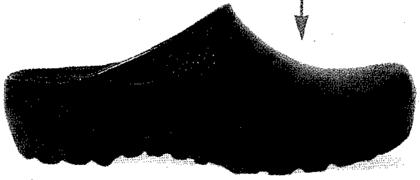
A Bird in the Hands

Remember emu steaks? Hopes once ran high about the appeal of the low-fat bird meat, but now sheriffs' deputies in Texas are forced to conduct county-wide roundups of the slow-witted Australian fowl as ranchers abandon hundreds of them. Yet at least one company is continuing to persevere in its exploitation of the long-necked, flightless bird: Cosmetics-maker Dremu is marketing PRO/40, a massage lotion made with essential oils like arnica, menthol, and . . . emu ($20 at Bloomingdale's). Recommended by arthritis associations, the oil soothes and thickens skin to retard aging; the bird's-eye view, of course, is not nearly so sanguine. ELENA ZEIDE

EDITED BY VANESSA GRIGORIADIS

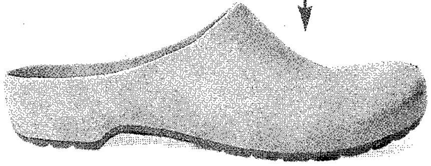


The original Anna clog from Sweden, $49.95.

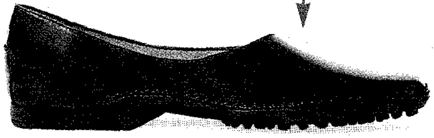


Jolly's garden clog, $42.95.

The Birki clog, $46.



The streamlined Sloggers version, $28.



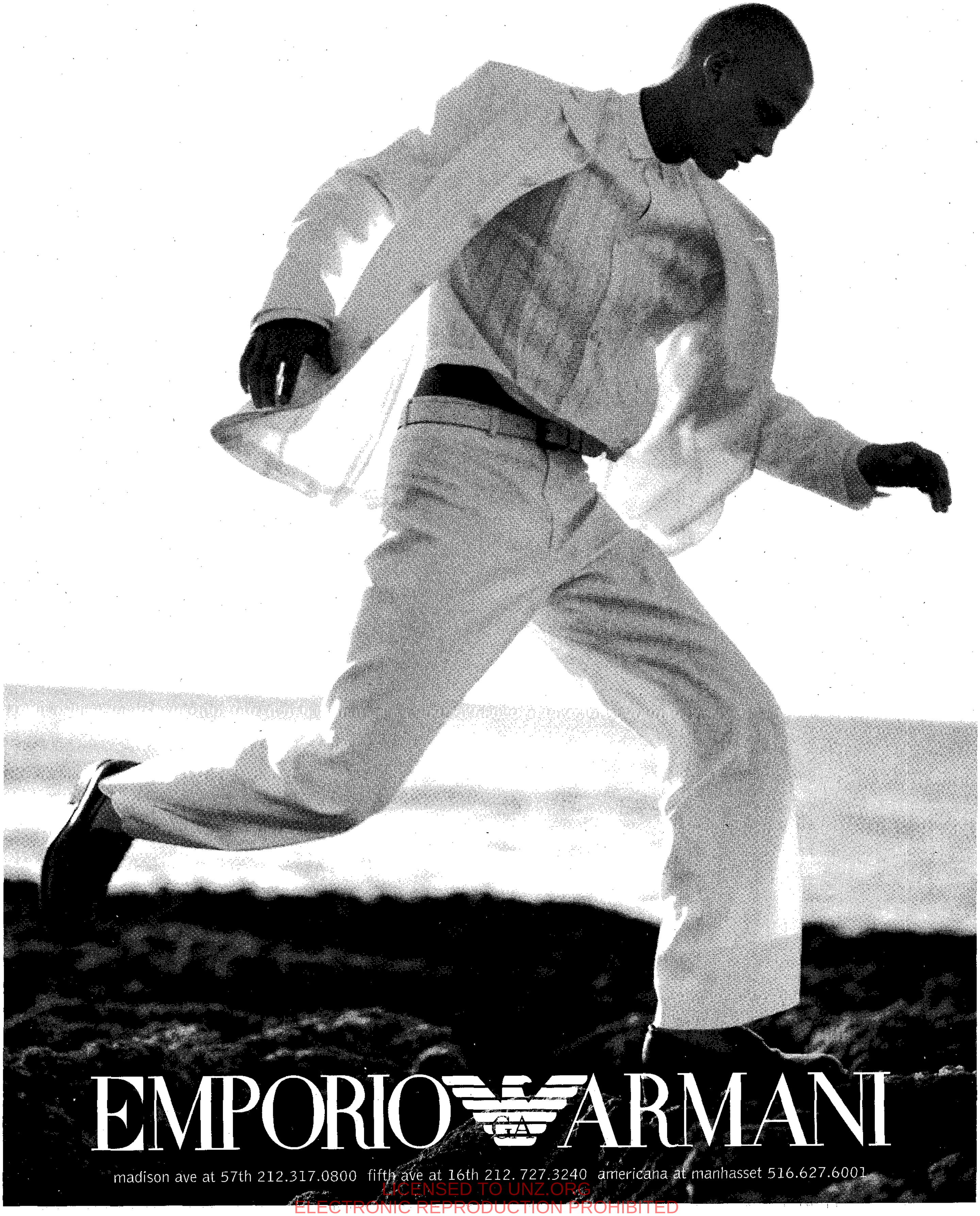
J.P. Tod's slip-on, $295.

Stride Right

Neo-Deadhead chic has always relied on Earth Shoes, and there was even a fashionista run on those woolen Birkenstock slippers last fall, but that's just a drop of bong water compared with the sheer number of spin-offs soon to be seen on SoHo streets. Bliss Spa clients have recently been padding around in the Italian Sensi sandal, a clear plastic version of Birkenstock's Tobago sandal with a contoured foot bed. The Crayola-colored polyurethane Birki clogs, meanwhile, have spawned their own descendants at Steven Alan, where there's a run on Sloggers, and J.P. Tod's, which has already started a wait list for a slenderized edition in leather or satin. The appropriate prescription, perhaps, after a year of Manolos. MAURA EGAN

Photographs: clockwise from top right, Amy Freeth (5
Fritz Prenzel/Animals Animals; Amy Freeth; Jason Levintha

ing somewhere deconstructed
-button suit $595 shirt/jacket $225
ther loafers $295



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THE CITY POLITIC MICHAEL TOMASKY

Divided We Stand

Where are the politicians—particularly the white politicians—willing to confront the racial schism over police brutality and offer real leadership?

New York: Killed by Police in Cold Blood
Revolutionary Worker

Focused group: Many African-Americans are convinced New York cops get away with murder.

QUIZ TIME: IN THE HISTORY OF the New York City Police Department, how many officers have been convicted of committing homicide while on duty?

Let's see. You probably know that despite the hundreds of indictments over the years, charges like these against cops usually don't stick. So, what, 25 or so? Maybe a little high. Conservatively, then—ten, twelve?

Try three. In the history of the city. One in 1977, one in 1995, and the most recent, transit officer Paolo Colecchia, in 1997. On July 4, 1996, Colecchia said, he was tipped by an off-duty cop that 25-year-old Nathaniel Levi Gaines Jr. of Yonkers had been stalking a woman on a D train. Others testified that Gaines was merely trying to get back to Westchester after taking in the fireworks. In either event, he was, all agreed, unarmed.

Three. The acquittals, far too many to count, have sometimes been won on novel terms like those used to free Robert Torsney. On Thanksgiving Day, 1976, Torsney answered a domestic-dispute call in an East New York housing project. Fourteen-year-old Randolph Evans asked Torsney if it was his parents' quarrel that Torsney was there to check out. Torsney promptly shot him in the head. His attorney won his freedom by arguing that he'd suffered at that exact moment from "temporary psychomotor epilepsy," something neither Torsney nor any other human has probably suffered from before or since.

Do we understand now why black people are so mad about this? And, with four cops, a victim who cannot now speak for himself, and no eyewitnesses, we shouldn't assume that convictions are likely in the Amadou Diallo case.

THERE MAY BE NO ISSUE IN AMERICA SO freighted with symbolism as police brutality. Politicians and others can try to take nuanced positions, but the media don't have much use for nuance, so by the time those positions are distilled into newspaper form, they usually boil down to this: Pols sympathetic to cops are "tough on crime," which equals good; those sympathetic to victims are "soft on crime," i.e., bad. Little rhetorical footwork is needed on the part of the former to imply that the latter would sooner see the crime rate shoot back up than permit the cops an occasional, if tragic, error.

Neither of these positions represents reality. In the real world, cops do face psychological pressures that most of us couldn't begin to bear. And in the real world, black men, virtually all black men, running down to the deli or coming home from fireworks, have good reason to feel their throats go tight whenever they see a cruiser.

The cops have their Rudy; the innocent victims, their Reverend Al. But what the city needs now is some courage in the middle—some leaders who can find a way to defeat the polar rhetoric and carry this wearisome debate to a place where it can do us all some good. Giuliani can't do it, and clearly doesn't even want to. Sharpton can't, either—how many white people, no matter how angry they might feel about the Diallo shooting, are going to attend National Action Network rallies?

The answer is that white politicians have to start talking about police brutality more than they do. Without posturing and screaming, they have to claim some ownership of the issue, because when it's ceded—by white politicians, by the media—to black politicians, the rest of the world automatically puts it on the "minority issues" shelf, and it never quite sheds the mantle of the politics of protest.

"If white politicians aren't involved in the debate," says Comptroller Alan Hevesi, "it's because they represent constituencies that are substantially white, and it's not an issue their constituents put at the top of their agenda." Honestly stated. The point, though, is not to describe the situation but to change it.

Aside from Giuliani (and the soon retiring Pat Moynihan), there are five major white politicians in New York: Hevesi, Senator Chuck Schumer, Public Advocate Mark Green, Council Speaker Peter Vallone, and Assembly Speaker Sheldon Silver. All represent more than just homogeneous single districts—Schumer represents the state, Green and Hevesi, the city, and Vallone and Silver serve, in effect, citywide and statewide constituencies.

Silver has been shamefully silent about the Diallo shooting. Green, by contrast, has made police brutality one

Photograph by Andrew Lichtenstein/Sygma.

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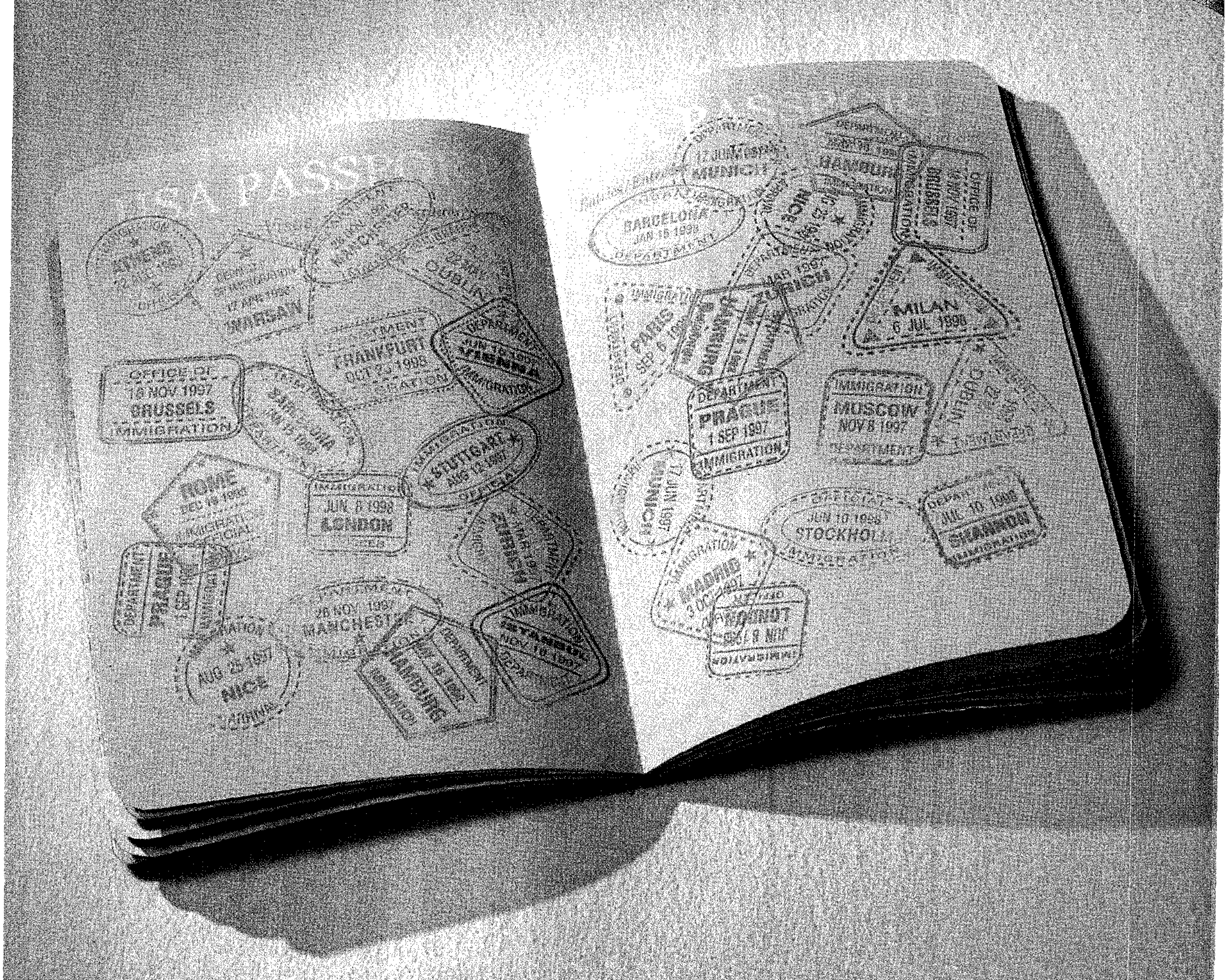
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SPRING 1999

HENRI BENDEL
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of his main issues, and last week announced the formation of a panel to look into the dispositions of Civilian Complaint Review Board investigations. Hevesi says he's kicking around an interesting idea about settlements. Last year, the city paid out $28.3 million in civil awards to victims of police abuse. Right now, those millions don't come out of the NYPD budget. Hevesi wants to change that. Vallone forced a meeting between Police Commissioner Howard Safir and the City Council's Black and Latino Caucus to discuss better training. Schumer says he's working with the U.S. Attorney's office, which is aiding in the Diallo investigation, and has been working on minority recruitment, for which he's won federal money.

"I choose to focus not on rhetoric but on constructive solutions," Schumer says, "because when you get to the level of rhetoric, there is an automatic polarization, fed in part by the media." True; but focusing on constructive solutions privately arrived at is also a way of avoiding public leadership. Most people, white and black, believe the police should be supported (in ways, incidentally, that even Giuliani doesn't support them; city cops make less than cops in Suffolk County, which is absurd on its face, and Giuliani's been his usual snarly self in contract negotiations). Most also believe that cops' excesses should be punished more than, on average, once per century. These five pols, three of whom want to be the next mayor, have to take some risks and break the rhetorical stalemate that just goes on despite the increasing numbers of resentful white cops and black corpses.

TOPIC B: MYTHS ARE DIFFICULT TO EXTINGUISH, but can we please dispense with this silly notion that the vaunted New York press corps is going to eat Hillary Clinton alive? If the Giuliani years have taught us anything about the New York media, it's that we're actually fairly easy to tame. Is there anything the New York media can ask her about the past eight years that she hasn't been asked 8,000 times already? I recall that we were supposed to eat her husband, fresh off a crushing loss to Jerry Brown in the Connecticut primary in 1992, for breakfast. He steamrolled New York. The New York press is setting itself up for a fall, although we'll probably choose not to notice. ▬

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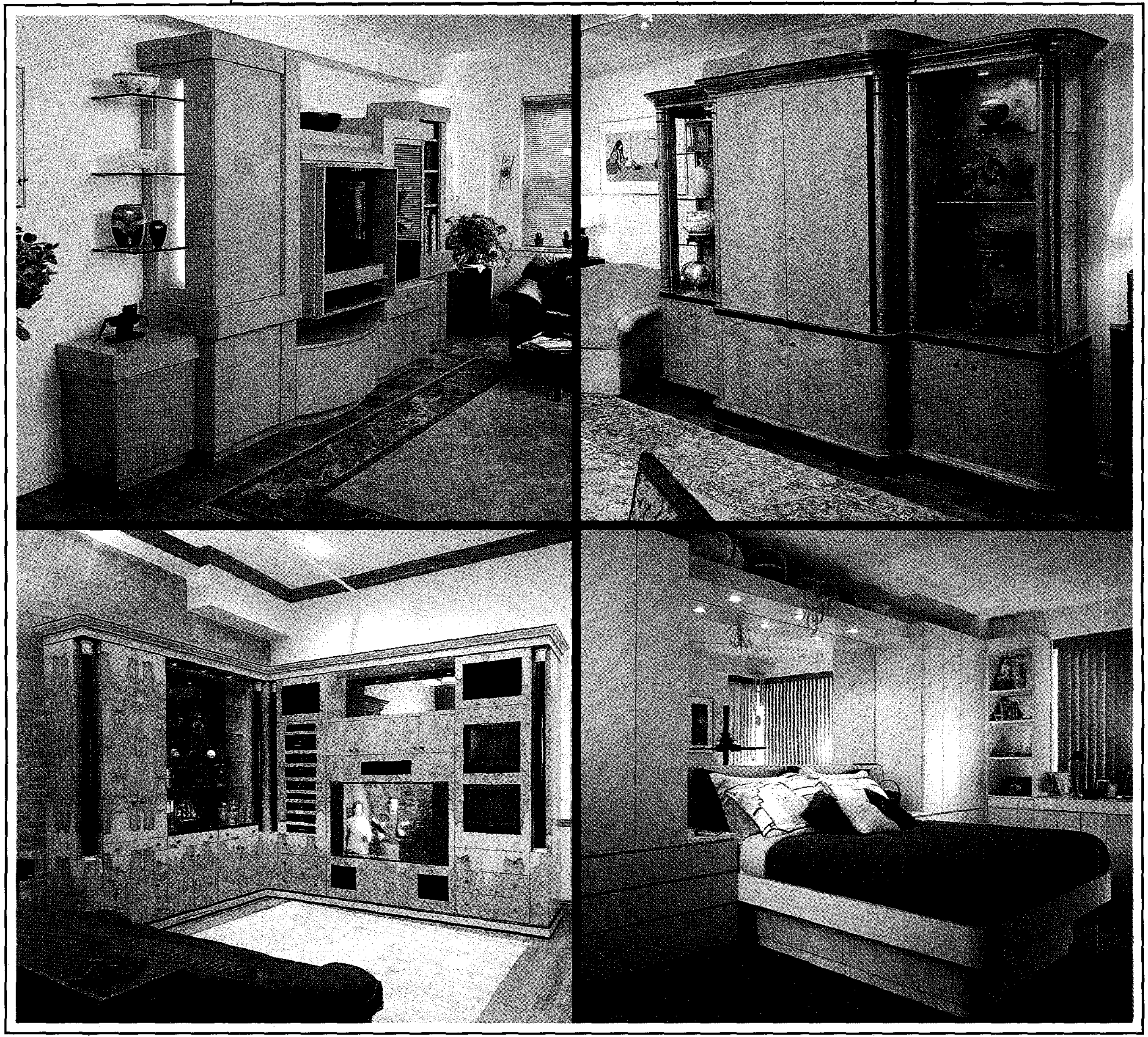

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MEDIA MICHAEL WOLFF

He'll Manage

Mike Ovitz, former superagent, has rankled all of Hollywood in his new bid to be . . . Leonardo DiCaprio's water boy? Sure, if he can own the town (again).

I CALLED UP THE THREE MOST PROMINENT agents in New York and left a message (agents don't take calls; they only return calls—if you're lucky) that I wanted to talk about Michael Ovitz and the business of agenting.

"Andrew doesn't believe he would have anything to contribute to the subject," said the assistant to Andrew Wylie, the agent known as the Jackal.

"I just don't want to," said Amanda Urban, known as Binky, who runs the New York literary department at International Creative Management, when I pressed her about why she wouldn't talk about her business.

"He's packing for an overseas trip," said the assistant to the king of New York agents, Morton Janklow, when I called back a seventh time.

Of course, this was a fool's errand. In my 25-year experience of having an agent—from a Wellesley-ish woman with a circle pin, to a diva who changed her middle name to Superagent, to junior members of the movie department at ICM, to the top honchos (who suddenly became interested in me when Michael Eisner mistakenly called me up), to my present agent, with whom, remarkably, I actually get along (whom I might even have in my home)—the one thing I have learned agents do not want to talk about is agents. There are many reasons for this, beginning with the fact that there are a million agent jokes (there is something about working on commission that turns people comical and sociopathic) and going on to the discomfort of the middleman (and the inherent conflicts of interests); the difficulties of explaining the idiosyncrasies of a "relationship" business (and its inherent conflicts of interests); the lack of professional training, standards, and performance goals; and, of course, the fact that the agenting business itself depends upon the relative ignorance of an agent's clients about what exactly an agent does. The other reason agents don't want to talk about agenting is that it is hard to explain the logic for how they get paid: why what they do today is worth 10 or 15 percent for all eternity.

But the agenting business is now open for discussion in a way that it has perhaps never been open before, because the most famous agent of all time (other than Lucianne Goldberg) may not want to be an agent anymore—or, maybe, really does want to be an agent again.

Can Michael Ovitz see beyond Hollywood?

Part of Michael Ovitz's accomplishment is that he made being an agent seem like something so much larger than just being an agent; he made it a profession that regular, upwardly mobile people might even take up. So it is, to say the least, a kick in the pants that Michael Ovitz, beginning what many of his former colleagues feel is a new march to world domination—with the recent launch of his Artists Management Group—is back to stealing clients and making agents look like weasels again. Of course, the fact that other agents keep screaming that stealing clients just isn't done in this business tends to reinforce the weaseliness.

HE HAS BEEN OUT OF THE AGENTING BUSINESS for almost four years. What's more, he's had three career-blotting failures in that time—he screwed up his own negotiation to become the CEO of MCA/Universal; he inexplicably agreed to become the No. 2 at Disney and then, fourteen months later, was ignominiously fired; he took over Garth Drabinsky's Livent without apparently realizing that its books were cooked and it was headed for bankruptcy. But as soon as he rented new office space at the end of the summer to start a talent-management firm, he became the focus of the entertainment industry's vast anxieties. What would he do? Whom would he take with him? From whom would he exact tribute or retribution?

Ah, the Ovitz obsession.

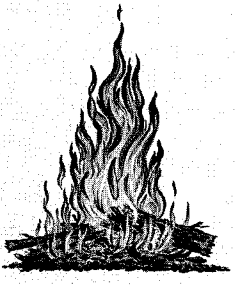
He created an agency called CAA that does pretty much what its competitors—ICM, William Morris, and a host of smaller agencies—do. CAA was (and remains) highly profitable; it afforded Ovitz and his team a fabulous living; and, through clever use of its relationships, it built a franchise at the center of the movie business. Still, a service company, without hard assets and with limited revenues, is not what we mean when we say Michael Ovitz.

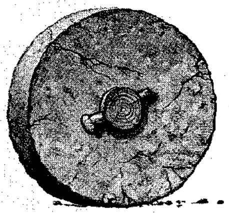
What, then, goes the Hollywood parlor game, is the magic he possesses?

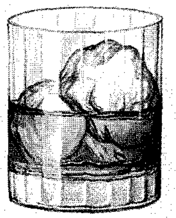
"You want to know about Michael Ovitz? I'll tell you about Michael Ovitz," says his rival and antagonist Bernie Brillstein, of the talent-management firm Brillstein-Grey. "He's full of crap."

Or, to put it another way, business, like art, has a lot to do with the Zeitgeist, the bullshit artist standing alone at the intersection of cultural crosscurrents and power shifts.

Photograph by Richard Drew/AP/Wide World.







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The main theme in the media business during the Ovitz years has been the transformation of relatively discrete producers of entertainment products into massive financial combines. One result of this concentration of capital has been that producing movies, or making television shows, or publishing books, or discovering and cultivating talent, has fallen way down on the list of corporate priorities. (Buying or merging with other conglomerates is more to the point.) Indeed, movie executives are so risk-averse that they spend much of their time trying to figure out how *not* to make movies. If *Titanic,* the most successful movie of all time, failed to move the share price of the two companies that backed the project—News Corp and Viacom—then, well, why bother?

It is, in other words, massively difficult to get anything accomplished within these empires except on the grandest scale: The bureaucracy is too great, the ass-protecting too pervasive, the corporate focus too fleeting. Insiders have therefore turned to outsiders to get their jobs done. (This is true not just in the media business but in virtually all business; on this basis, the consulting industry has been created.) It became more efficient for Mike Ovitz to put together the elements of movies—the package—than it was for executives at any of the various media companies. Ovitz could cut through red tape; Ovitz could circumvent corporate hierarchies; Ovitz could provide political cover; Ovitz could employ his independent power base; Ovitz could give, in effect, the green light. The paradigm shift is that pre-Ovitz, talent was dependent on agents; post-Ovitz, *purchasers* of talent were dependent on agents, too.

Still, agents are agents. Vulgarians who can talk. Mailroom- rather than B-school-trained. Michael Eisner in his autobiography paints Ovitz in classic agent mode—schmoozer, *handler,* sycophant. The first time they met, according to Eisner, Ovitz poured on the unctuous charm and the phone calls and sent Eisner's wife flowers. No doubt a calculated dig by Eisner at his former friend and employee—because this is exactly the smarmy professional style that Ovitz has overcome. Ovitz (almost single-handedly) has brought agenting into the business (i.e., corporate) mainstream not least of all by bringing himself into the mainstream: He becomes a leading benefactor of UCLA Medical Center (as part of his schmooze, he can dole out the best medical treatment L.A. has to offer); he joins the board of the Museum of Modern Art (the *real* museum of modern art—the one in New York, not the L.A. Museum of Contemporary Art); he hires I. M. Pei to build CAA a corporate monument in the middle of Beverly Hills; he runs CAA using management science, smoothing the edges of the usual cutthroat internal agenting wars. (Ovitz is said to be a man of dazzling administrative skill—a scarcity in Hollywood.) And he distinguishes himself personally. In a town of excesses, he becomes the Zen master of control. A producer I know recounts a meeting between Michael Douglas and Ovitz. Douglas, a CAA client, invites Ovitz to a house in Maui he's rented. "We're going to party nonstop," says Douglas. "Michael," says Ovitz, "you know I spend weekends with my family."

> *"What does he want to be?* **He wants to be Michael Ovitz again,"** *says Bernie Brillstein. "He wants to be* **back on top where he was."**

Perhaps most critical to the Ovitz myth: Ovitz steps out of Hollywood, one of the world's great provincial towns. He learns to talk to investment bankers, to the Japanese, to Madison Avenue. In a profane business, Ovitz is one of the few people who can talk in the abstractions of financiers and global business thinkers.

"How many comedy clubs has Michael Ovitz ever been to?" asks Bernie Brillstein.

That is sort of the point.

BUT HOLLYWOOD HAS A GLASS CEILING. There's everyone else, and then there are people who really control the media conglomerates. Ovitz made a series of ghastly mistakes trying to break through the glass ceiling. You can read these mistakes as those of an overreacher—he's never run a large company, so why did he assume he could run Disney? Or you can read his mistakes as part of a restless search for a next chapter.

In other words, what does Michael Ovitz, at the age of 53, with riches beyond imagining, want to be?

He does not, apparently, want to be an agent; he

(continued on page 123)

Loyalty.

(You expect it from your dog. But from your car dealer?)

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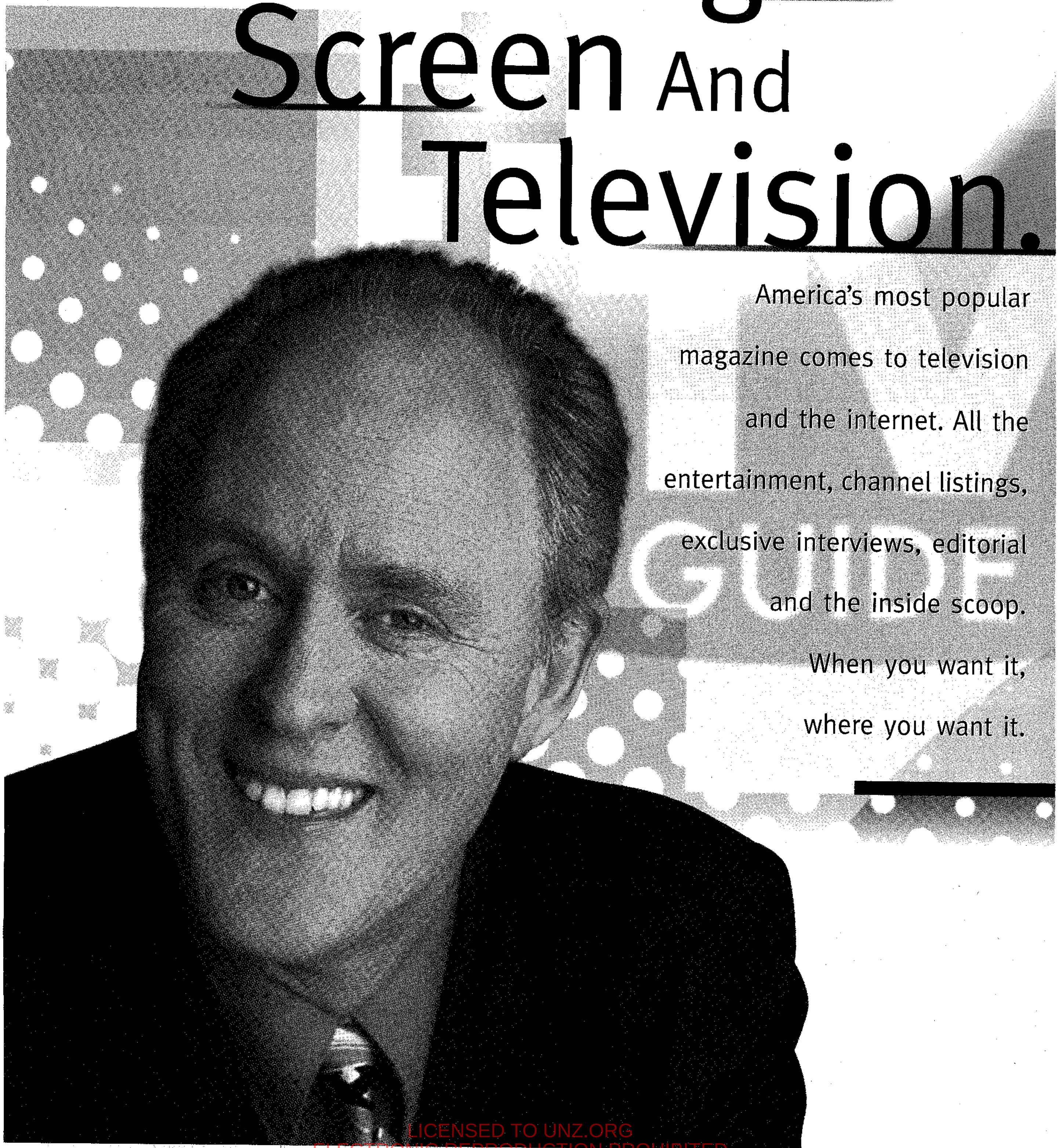

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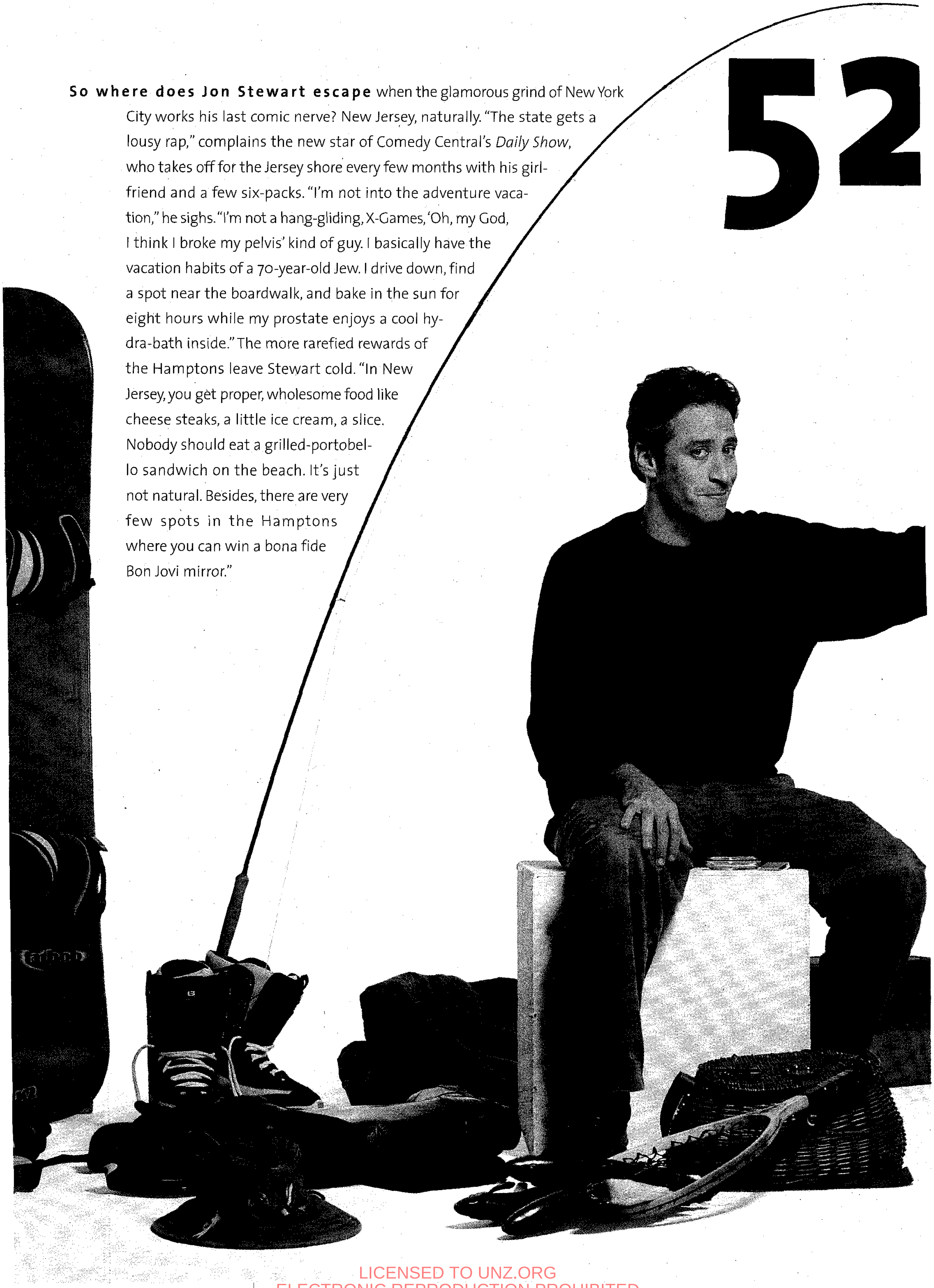
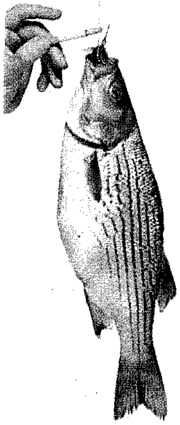
52

So where does Jon Stewart escape when the glamorous grind of New York City works his last comic nerve? New Jersey, naturally. "The state gets a lousy rap," complains the new star of Comedy Central's *Daily Show*, who takes off for the Jersey shore every few months with his girlfriend and a few six-packs. "I'm not into the adventure vacation," he sighs. "I'm not a hang-gliding, X-Games, 'Oh, my God, I think I broke my pelvis' kind of guy. I basically have the vacation habits of a 70-year-old Jew. I drive down, find a spot near the boardwalk, and bake in the sun for eight hours while my prostate enjoys a cool hydra-bath inside." The more rarefied rewards of the Hamptons leave Stewart cold. "In New Jersey, you get proper, wholesome food like cheese steaks, a little ice cream, a slice. Nobody should eat a grilled-portobello sandwich on the beach. It's just not natural. Besides, there are very few spots in the Hamptons where you can win a bona fide Bon Jovi mirror."



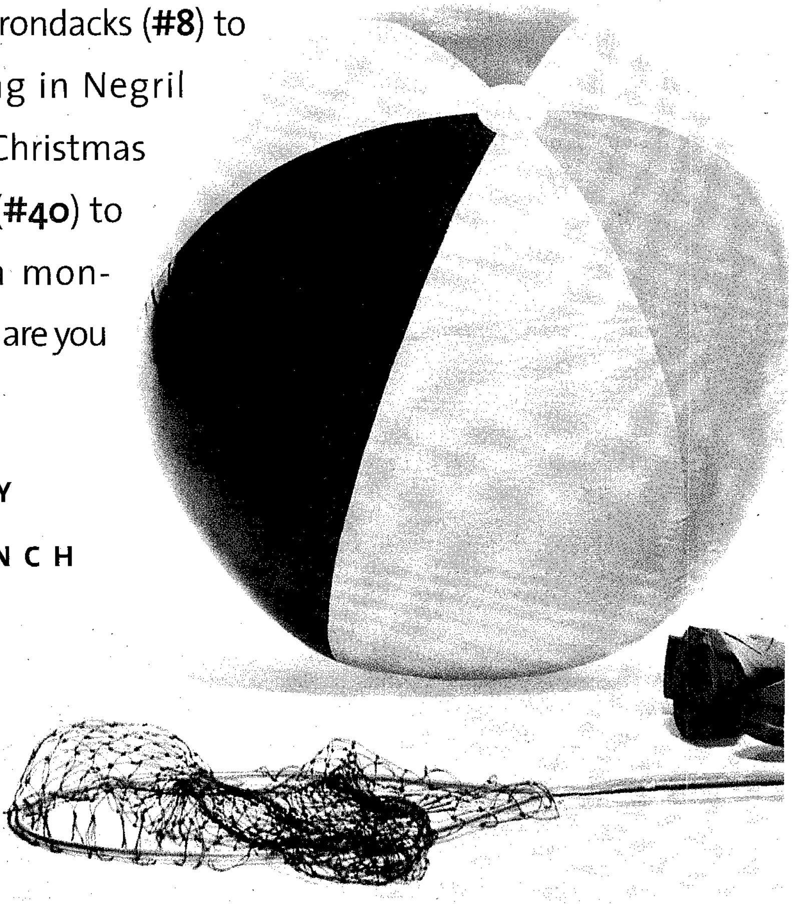
Weekends

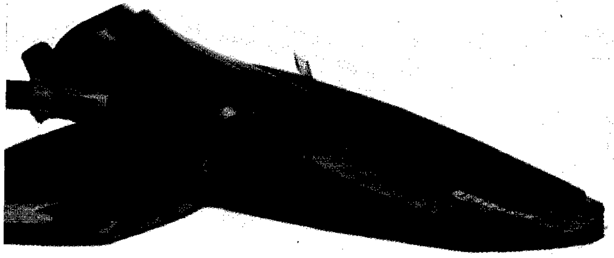
Relaxing was never a more serious business. These days, with work threatening to devour every waking minute (not to speak of those recurring dreams), unwinding means really getting away. That's where weekends come in: 52 short-term opportunities a year for serious, mood-altering, sanity-restoring escape. So here's an itinerary to keep you busy every weekend (with the occasional Friday or Monday thrown in) between now and March 2000—from Woodstock (**#28**) to Port-au-Prince (**#3**), from fly-fishing in the Adirondacks (**#8**) to mountain-biking in Negril (**#47**), and from Christmas in Miami Beach (**#40**) to New Year's in a monastery (**#41**). What are you waiting for?



PHOTOGRAPH BY

DANNY CLINCH





Styling by Jane Harrison; hair and makeup by Heart Montalbano. Snowboard, snowboard boots, ski goggles, and ski gloves from Blades; ski hat and orange vest from Paragon Athletic Co.; tackle box, creel, rubber boots, nets, and fishing rod from Capitol Fishing Tackle Company; scuba fins, mask, snorkel, and life vest from Scuba Network.

SOUTH FACE FARM
monday tuesday wednesday thursday fri

Spring harvest: Taste-test the season's first maple syrup in the Berkshires, or carve through the last snowfall in Utah's Wasatch mountains.

WEEKEND

Sugar Rush

ASHFIELD, MASS.; MARCH 27–28

Timing the maple-syrup season—when Manhattanites make weekend pilgrimages north to stock up for the rest of the year—can be as difficult as predicting when the fall colors will change. In parts of New England, they don't call it winter or spring; they call it sugaring season. Roughly translated, that's March to early April, barring late snow or an early frost. The sugarhouses closest to the city are in the Berkshire foothills (about a three-and-a-half-hour drive), and on sunny Sunday mornings, folks line up outside the pancake restaurant belonging to the South Face Farm Sugarhouse, in Ashfield. Once inside, you'll have to give in to temptation. "Some people go whole hog and get the cinnamon-bread French toast and the maple-syrup ice cream and the blueberries," admits owner Tom McCrumm, "then smother the whole thing with maple syrup." There are tours of the syrup-making process, and maple candy, maple cream, maple-sugar-coated walnuts, and several grades of maple syrup (still warm, if you're lucky) available to take home. Overnight 30 minutes south in the college town extraordinaire, Northampton, playground for students from Smith, Amherst, Hampshire, Mount Holyoke, and U. Mass. The Hotel Northampton, a five-story brick Victorian, was recently renovated, and around the corner, Mulino's Trattoria serves mountainous portions of Italian food, while its downstairs bar often features local jazz musicians. And don't forget a scoop at Herrell's Ice Cream, on Old South Street: it's the best ice cream in the state.

WHITNEY WALKER

DETAILS South Face Farm Sugarhouse (413-628-3268; www.shaysnet.com/~southface); the Hotel Northampton (800-547-3529; rooms start at $130); Mulino's Trattoria (413-586-8900; entrées, $10 to $15); Herrell's Ice Cream (413-586-9700).

WEEKEND

Take a Powder

ALTA, UTAH; APRIL 3–4

Just when New England ski areas are closing for the season, spring skiing in Utah starts taking off. And since flying to Salt Lake City takes no longer than driving to Vermont, why not enjoy a final spring fling at Alta, where the snow base can reach 150 inches in April and blizzards of fresh powder never seem to stop rolling in. Leave JFK in the morning on a Delta nonstop, and, thanks to the time change and a short shuttle ride from the airport, you'll be riding the chair up Point Supreme (10,595 feet) that afternoon. Alta is known as a ski area for hard-core skiers, but the mountain also offers some of the gentlest, most forgiving beginner and intermediate slopes around. Best places to stay are the spartan but homey Alta Lodge and the fancier Alta's Rustler Lodge. At both, the basic accommodations are minimal (Alta Lodge doesn't even have TVs in its rooms), but the food is first-rate. This isn't a Demi and Donald kind of place; the couple across the dinner table are more likely to be professors from Amherst. And since there's no town to speak of, nightlife consists mainly of sitting by the fire with other exhausted powder hounds, drinking and talking. But that's the way Alta loyalists like it. All the action is on the mountain.

MARK HOROWITZ

DETAILS Alta Ski Area (801-359-1078; www.altaskiarea.com); Alta Lodge (800-707-2582; double room, $163 per person, breakfast and dinner included); Alta's Rustler Lodge (888-532-2582; double room, $185 per person, breakfast and dinner included); Alta Travel (888-782-9258); Canyon Transportation airport shuttle (800-255-1841; $20 each way); Delta Airlines (800-221-1212).

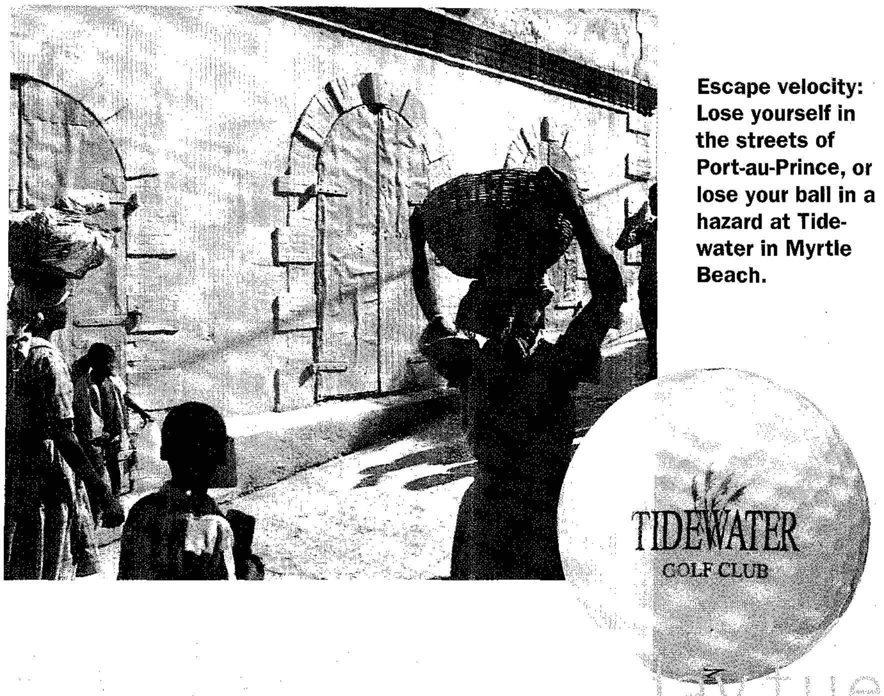
WEEKEND

Voudou Economics

PORT-AU-PRINCE, HAITI
APRIL 10–11

You're tired of going to places where all you can see are fellow New Yorkers trying to escape New York. So you get on an American Airlines flight from JFK, and four hours later you're in Port-au-Prince, Haiti, a place that will not leave you unchanged. A little while later, your cab drops you off at the Hotel Oloffson, the funky, famously eccentric place where Graham Greene set his *Comedians,* Charles Addams housed his Addams Family, and Harold Pinter got married. Outside its gates are the humbling, urgent realities of perhaps the most ill-starred country in the hemisphere; but inside, the young Haitian-American owner, Richard Morse, has resisted coups, armed attacks, and constant threats to defend a flavorful, tranquil hotel whose rooms are still

Photographs: left, Tom McCrumm; center, Steve Wisbauer; right, Scott Markewitz/FPG.



Escape velocity: Lose yourself in the streets of Port-au-Prince, or lose your ball in a hazard at Tidewater in Myrtle Beach.

named after the writers and actors who've stayed there. And every Thursday night, the two sides come together, as Morse and his band, Ram (featured in the movie *Philadelphia*), play songs of independence from their *Puritan Voudou* CD in the lobby while Ton Ton Macoutes, coffee-colored beauties from the rich houses on the hill, U.N. officials, and people who are living on the streets all come together to hear the possessing rhythms. Three days in Haiti is a year's course in realism, and in the ways we find to transcend it. PICO IYER

DETAILS Hotel Oloffson (011-509-23-4102, fax 011-509-23-0919; rooms start at $75). The hotel has its own restaurant (entrées, $10 to $15).

WEEKEND

Duffer's Paradise

MYRTLE BEACH, S.C.; APRIL 17–18

For the ritually abused Manhattan golf prole, Shangri-la is only 90 minutes away. In about the time it takes to get through the express line at Zabar's—or drive up to Richter Park, the best "local" public course—you can fly to Myrtle Beach and be having fun: cursing your slice, railing about your luck, or wrapping your disloyal putter around a tree trunk. Why Myrtle Beach? Direct flights are available out of La Guardia and Newark, the average temperature in February is 60 degrees, greens fees range from cheap to insanely cheap, the quality of courses ranges from good to Omigod!, and it has more great packages than Santa on Christmas Eve (nearly 500 lodgings and 100 courses). The Breakers is a convenient place to drop your clubs, but the area has wall-to-wall hotels and motels, so it pays to shop around. Likewise, recommending a favorite Myrtle Beach course is as pointless as arguing about your favorite Meryl Streep accent: They're all good, and several dozen are exceptionally good. One new course worth trying—if you've got plenty of balls and the ability to carry 200 yards of water off the tee—is True Blue, named for the dye produced on a nearby plantation. Other must-plays are Caledonia, Glen Dornoch, Legends (six courses), Pawleys Plantation, and Tidewater, but you could happily play at Myrtle Beach every day for a year and never take a divot at any of those. The only downside is that there are no signs of intelligent nightlife in Myrtle Beach, which is known as the redneck Riviera and considers spring break its major industry. BOB ROE

DETAILS Myrtle Beach info (800-845-4653; www.myrtlebeachlive.com); Caledonia (800-483-6800); Glen Dornoch (800-717-8784); Legends (800-552-2660); Pawleys Plantation (800-367-9959); the Breakers (800-952-4507); Tidewater (800-446-5363); True Blue (888-483-6801).

WEEKEND

Lord of the Fleas

ADAMSTOWN, PA.; APRIL 24–25

If you're starting to feel like you've seen every Haywood Wakefield buffet and Bakelite radio in the Hudson Valley twice, it's time to head south to Pennsylvania's Amish country for the thrice-yearly Renninger's Antiques Extravaganza, a monster flea market that occurs simultaneously in two locations, Adamstown and nearby Kutztown. Martha Stewart and her buyers are regulars. (She's on the lookout for jadite glass.) The

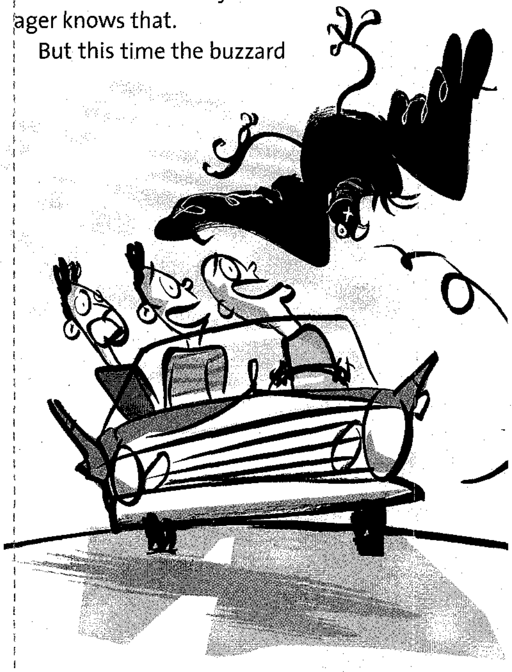
when good weekends go **bad**

Teen Idyll

By John Waters

Finally, in 1962, when I turned 16, my parents reluctantly allowed me to spend a weekend in Ocean City, Maryland, unchaperoned with a gang of five boys. I felt so cool as I jumped into the backseat of my friend's broken-down Buick convertible, ready to go. My hair was bleached a fuck-you yellow in the front, and I couldn't wait to guzzle beer and puke under the boardwalk. "V-A-C-A-T-I-O-N!," as Connie Francis so insanely sang.

Tooling along with the top down on a long stretch of open road, we saw a fairly normal sight ahead, a buzzard eating roadkill. Nobody said anything as we watched the gruesome tableau get closer and closer through the windshield. The buzzard always flies away in the nick of time. Every teenager knows that.



But this time the buzzard didn't. Its left wing hit the bumper, sending its body thudding onto the hood, flipping over the windshield, and landing in the backseat on top of us. As the driver zigzagged the car with everyone screaming, the buzzard screeched and flapped its filthy wings with the hunk of bloody roadkill still hanging from its mangy claws. For one terrifying second, my eyes locked with this panicked beast's before it flipped over the backseat and landed half dead on the highway behind us. I don't remember much else about my teenage vacation.

John Waters directed Pink Flamingos *and* Hairspray. *His latest film is* Pecker.

Photographs: left, Jay Freis/Image Bank; right, Steve Wisbauer. Illustration by Tom Bachtell.

Adamstown market is just off the state turnpike, where horse-pulled carriages clop alongside rattling trucks, and you'll find 700 vendors offering everything from near-perfect Eames chairs to the usual mountains of chipped Fiestaware and rusty tin toys. (Fifteen hundred more are in Kutztown.) Spend the night at King's Cottage, a Spanish Mission revival with an Art Deco fireplace, turn-of-the-century antiques, and a fish pond. For dinner, ignore the signs for mile-long Pennsylvania Dutch smorgasbords and stop at the Log Cabin restaurant for straightforward steaks and double-cut chops. And before turning north, if you want still more bargains, but not of the preowned variety, visit the nearby Tanger Outlet Center, which has a Donna Karan, a Ralph Lauren, and a J. Crew. MAURA EGAN

DETAILS Renninger's Antique and Collectibles Market (717-336-2177); Tanger Outlet Center (800-408-3477); the King's Cottage B & B Inn (717-397-1017; rooms start at $100); the Log Cabin restaurant (717-626-1181; entrées, $16 to $30).

WEEKEND

Rail Thing

MONTREAL, QUEBEC; MAY 1–2

Traveling can be more fun than arriving, if you choose the right vehicle; and as vehicles go, there's nothing to match the nostalgic bliss of a train. Nor do you have to take the Coast Starlight up the West Coast to experience the real thing: One of North America's most scenic train routes starts right here at Penn Station. Amtrak's Adirondack, a day train, winds north through the Hudson River Valley, through the Adirondack Mountains, and along the western shore of Lake Champlain, depositing you nine beautiful hours later at the terminal in Montreal, from which you can walk upstairs to the venerable Queen Elizabeth Hotel, where your suite awaits. The hotel has its own well-known restaurant, the Beaver Club; after dinner, stroll over to the nearby Old Montreal district, an utterly European quarter, for dessert. On the return trip, sit on the left side of the train (sit on the right going up) if you really want the best views (and you do). DOUGLAS COOPER

DETAILS The Adirondack departs Penn Station daily at 9:50 A.M. and pulls into Montreal at 7:15 P.M. Amtrak (800-872-7245; a round-trip ticket costs $108; children under 15 ride free); the Queen Elizabeth Hotel (800-441-1414; rooms start at about $140, including breakfast); the Beaver Club (514-861-3511; entrées, $17 to $24).

WEEKEND

Inn Discreet

WESTPORT, CONN.; MAY 8–9

Instead of battling the traffic to the Hamptons, take a one-hour ride north to the Inn at National Hall, a restored 1873 Italianate brick building set on the Saugatuck River in the heart of Westport. Fifteen individually themed guest rooms are furnished with antiques and four-poster beds. But the real draw is the new restaurant, Miramar, chef Todd English presiding. The elegant contemporary room, accented by floor-to-ceiling shimmering green panels of translucent fabric, with an additional outdoor dining area overlooking the river, is an ideal setting for Todd's complex, bold-flavored Mediterranean cuisine. Directly across the river is Main Street, an elegant shopping center, and if you fancy a swim, the inn will provide passes for Compo Beach (once frequented by Zelda and Scott Fitzgerald). There are antiques shops on Riverside Avenue and Post Road West, as well as along Route 7 North in nearby Wilton. On the weekend of April 23, there's the Southport-Westport Antiques Show, but this weekend it's the Greenfield Hill Dogwood Festival, when, if all goes right, the plentiful dogwood trees in that handsome neighborhood will be in full pink-and-white blossom. GILLIAN DUFFY

DETAILS The Inn at National Hall (203-221-1351; rooms start at $250, suites at $450); Miramar (203-222-2267; entrées, $20 to $28); Greenfield Hill Dogwood Festival (May 8–11; 203-259-5596); Southport-Westport Antiques Show (April 23–25; 203-319-1347); Westport tourist info (203-227-9234).

WEEKEND

Casting Call

BAKERS MILLS, N.Y.; MAY 15–16

There are many fly-fishing schools where you can join the streamside version of a group aerobics class and learn the basics of casting as well as how to tell a mayfly from a fruit bat. But fly-fishing, at its heart, is a solitary sport, or something you do with a friend, spouse, or child, and is best taught one-on-one. Tom Akstens holds a Ph.D. in

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Fly boy: Dip into upstate waters to learn the art of fly-fishing, or ride right past them aboard Amtrak's Adirondack.

Photographs: left, Danny Clinch; right, ©Amtrak.

English studies; teaches Shakespeare in film at Siena College; and is one of the most knowledgeable, skilled, and passionate anglers I have ever met. (At six foot six, he is also the tallest.) His classes for one or two people include casting, streamcraft, and fly-tying and cover everything from beginning to advanced techniques. With access to the Schroon River, the west branch of the Ausable (one of my favorites), numerous Adirondack ponds and lakes, and the little-fished upper Hudson, Akstens teaches on very picturesque waters. If you want to skip school and just fish, he also offers guided fishing trips for trout and smallmouth—this last an often-overlooked but magnificent game fish on the fly rod. Bring your gear or use his. Canoe and Adirondack guide-boat float trips are also available. Tom lives in Bakers Mills, about five hours from the city, and there's lodging at the nearby Highwinds Inn, a very tasteful mountaintop lodge with four guest rooms and an ambitious and well-executed menu. PETER KAMINSKY

DETAILS Tom Akstens (518-251-2217; Akstens@aol.com; one-day session, $150; two-day, $200; discount available for sessions with two anglers); Highwinds Inn (518-251-3760, www.highwindsinn.com; $92 per guest, includes dinner and breakfast).

WEEKEND

The River Mild

DELAWARE RIVER; MAY 22–23

A canoe trip down the Delaware can be as shallow as a beer-fueled tanning contest or as deep as a Wordsworth idyll—it's up to you. The ideal time to go is the weekend before Memorial Day. Swollen with snow melt, the river moves faster in the spring, its rapids are scarier, and the water, while fine for brief dips, is just icy enough to keep away the hordes of screechy inner-tubers who crowd the river all summer. Pitch your tent at Kittatinny campgrounds in Barryville, New York, just above the Delaware Water Gap and two and a half hours northwest of the city. The sites are primitive enough to generate that roughing-it, Outward Bound feeling (be sure to ask for a spot on the river), but just up the road there are showers, a laundry, and a general store where you can buy such crucial wilderness staples as coffee, suntan lotion, and pre-chopped firewood. Kittatinny offers an assortment of canoe and raft trips: You want the all-day, seventeen-mile whitewater ride. Don't worry: When the river is high, seventeen miles isn't nearly as grueling as it sounds. Experience isn't really necessary. (Memo to seasoned paddlers: There is a bar that sells six-packs on the left bank about two miles below the launch, just before the first bridge. But remember that canoeing while intoxicated is illegal. A pair of uniformed park cops paddled behind me for about a mile after watching me clamber down the bank with a case of Old Milwaukee.) Pack a picnic lunch in a plastic bag, and tie it to your canoe in the likely event that you tip over in the first couple of hours. By the time the bus returns you to your campsite, you'll be so hungry and exhausted, the humblest barbecue will taste like Peter Luger's. MICHAEL STEELE

DETAILS Kittatinny Canoes (800-356-2852; campsites, $9.75 per person; all-day, seventeen-mile whitewater ride, $28 per person).

WEEKEND

Yippee Oy Vay!

KERHONKSON, N.Y.; MAY 29–31

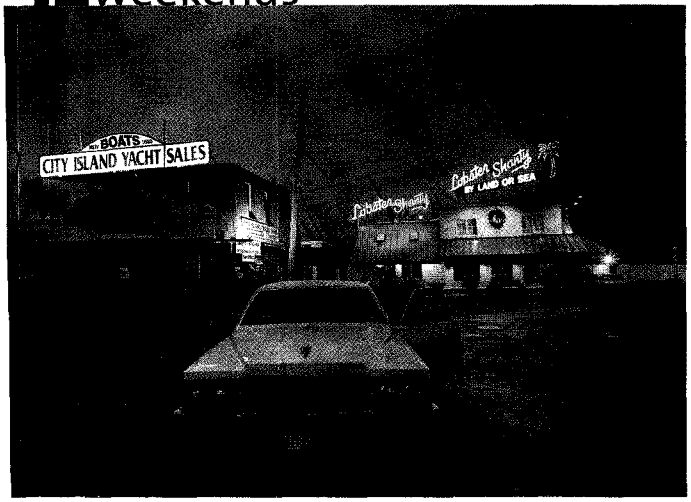
For most of America, Memorial Day weekend this year means only one thing: long hours on line waiting to see *Phantom Menace.* But if you can bear to wait a week to discover the fate of Anakin Skywalker, forgo space cowboys for a dude ranch in the Catskills. So what if it sounds like a Mel Brooks movie: At the Pinegrove Dude Ranch in Kerhonkson, the kids get an outdoor workout with real horses just two hours from the city by car or bus—and it's a bargain. The main attractions, of course, are four-legged—as in riding lessons, trail rides, and cattle herding—but the ranch also offers archery, swimming, skiing, tennis, and golf. There's a day camp and nursery for the youngest, and separate, less-structured programs for teens. At night, roast marshmallows around the campfire, square-dance, or hop on a hayride. (There's also a "saloon" and a disco.) It sounds corny, but isn't that the point? Pinegrove's innocent kitsch is a low-budget alternative to the overpriced, Disneyfied kitsch that passes for family entertainment everywhere else. And *Star Wars* will still be around next weekend. STEPHANIE WILLIAMS

DETAILS Pinegrove Dude Ranch (800-346-4626; two-night packages, which include meals, snacks, and all activities, start at $229 for adults; children 4–16 are half-price, younger kids free); Shortline Bus (736-4700; $48.75 round-trip between the Port Authority and Kerhonkson; children 5–11 are half-price, younger kids free). Pinegrove will pick guests up at the bus station.

ay friday saddle monday tuesday w

Close calls: Hunt antiques in Amish country, canoe the Delaware River, or play cowboy in the Catskills—all less than three hours away.

Photographs: left, Stockbyte; center, Frederick McKinney/FPG; right, Jack Dykinga/Tony Stone Images.



Food for thought: Jump-start summer with a sundae on City Island, a hot dog in Ocean City, and high culture—low calories!—in the art galleries of Washington, D.C.

nonday tuesday wednesday th

WEEKEND

Under the Boardwalk

OCEAN CITY, N.J.; JUNE 5–6

Some people will go to the ends of the earth to re-create the idylls of their past. Some just head for the Jersey shore. Two hours down the Garden State Parkway, across the inland waterway, the Ferris wheel in the near distance beckons, neon-brilliant against the startlingly big sky. Ocean City's lure is an irresistible mix of nostalgia and honky-tonk. It's the Flanders, a classic white-stucco and terra-cotta tile-roofed seaside hotel with a chef whose claims to fame include the intriguing title "King of Wings." It's Sunday shore dinners at Bookers. It's a pedal-powered-buggy ride past the Pennsylvania Dutch–funnel–cake and Kohr's-frozen-custard stands; dangerous doughnuts and fried shrimp in the open air at Oves Beach Grill; impossibly healthy high-school couples laughing arm-in-arm; skittering hermit crabs in Day-Glo tanks at countless seaside emporia. It's the log flume and bumper cars at Gillian's Wonderland, religiously anti-tech in its slatted-wooden neon noisiness. There are tent meetings under way a few blocks in from the beach, and there is no beer to be had in Ocean City unless you've smuggled it in yourself. There's only the endless boardwalk and the unpredictable Atlantic—only the broad, clean beach you return to not so much from the past as from a 45-rpm dream. JEREMY GERARD

DETAILS The Flanders Hotel (609-399-1000; suites start at $169); Bookers Restaurant (609-399-4672; entrées, $10 to $15); Ocean City tourist information (800-232-2465).

WEEKEND

Home Port Advantage

CITY ISLAND, N.Y.; JUNE 12–13

As a native clam-digger (born on Carroll Street), I realize that City Island's salty, rough-hewn charms aren't for everyone, but if you know where to look, it can be a little patch of New England in the Bronx. A prime time to discover this is Fleet Weekend, when hundreds of antiques dealers, artists, and storytellers gather for a spring street fair. Stay at Le Refuge Inn; with a first-rate chef, Sunday-morning chamber music, and an unimpeded view of the water, it's the best (okay, the only) place to stay. Daytrippers can come in with the fishermen early Saturday and feed on "Man Overboard" omelets at the Diner or stacks of unparalleled pancakes at Laura's. In the afternoon, charter a sail aboard a triple-masted schooner, or explore the art galleries on the avenue. There's no dearth of dinner choices, but I like Rhodes, Artie's, and Johnny's Reef. After sunset, sit in the tree-canopied garden at the Black Whale and devour a sundae, and you'll find that you've been transported to a balmy, bucolic, and remarkable place—only 30 minutes from midtown. BRETT KELLY

DETAILS Le Refuge (718-885-2478; rooms start at $96); City Island Diner (718-885-0362); Rhodes (718-885-1538; entrées, $9.95 to $32.95); Artie's (718-885-9885; entrées, $12 to $29.95); Johnny's Reef (718-885-2090; entrées, $10 to $15); City Island Chamber of Commerce (718-885-9100).

WEEKEND

National Galleries

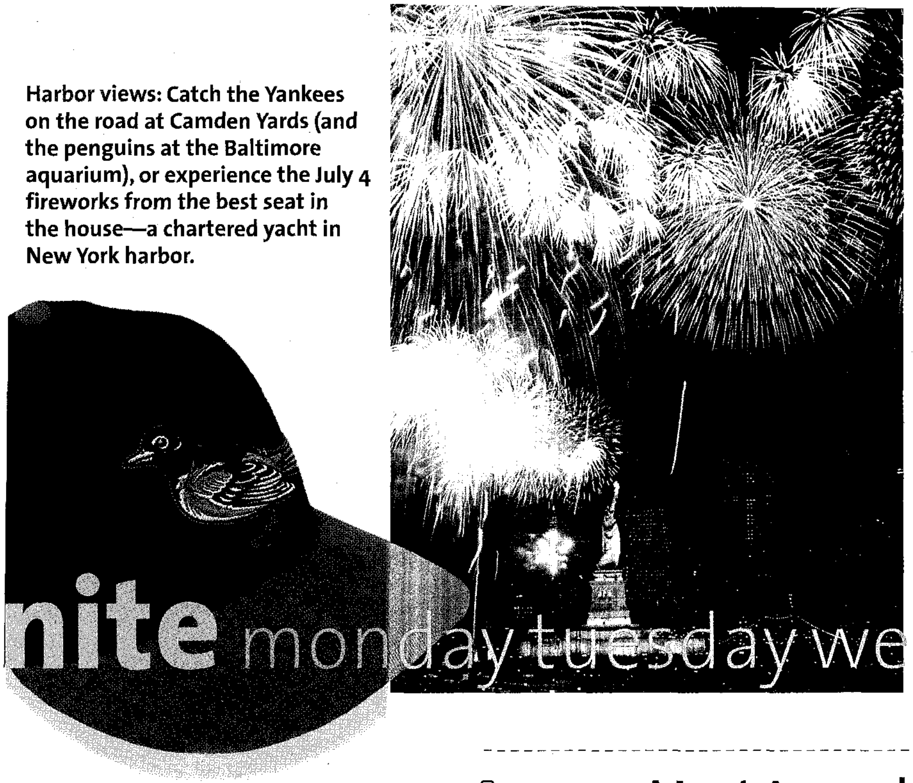
WASHINGTON, D.C.; JUNE 19–20

This summer, as a result of a rare and unexpected planetary alignment in the art universe, the nation's political capital will briefly be the nation's art capital as well. There will be five not-to-be-missed shows in town. The two biggies are the comprehensive retrospectives of Mary Cassatt's Impressionist paintings at the National Gallery of Art (June 6–September 6) and Georgia O'Keeffe at the Phillips Collection (April 17–July 18). The Corcoran will have the first retrospective to focus exclusively on the sculpture of the late Roy Lichtenstein (June 4–September 26), and the Hirshhorn Museum is presenting a survey of Brice Marden's meditative abstract paintings and recent works on paper (May 27–September 6). Finally, at the National Portrait Gallery, there's a selection of photographs by the German-born artist Hans Namuth, best remembered for his pictures of Jackson Pollock at work (April 30–September 6). Book a room at the atmospheric Hay Adams, the Renaissance Mayflower (order a martini), or the celebrity-haunted, fashionably minimal George. Dine at the all-organic Restaurant Nora, near the Phillips Collection and a favorite of the Clintons' and Gores'. And enjoy Washington's apolitical culture while you can. EDITH NEWHALL

DETAILS Hay Adams Hotel (800-424-5054; double rooms start at $220); Renaissance Mayflower

Photographs: left, Bernd Auers; center, Photodisc; right, courtesy of the Georgia O'Keeffe Museum.

Harbor views: Catch the Yankees on the road at Camden Yards (and the penguins at the Baltimore aquarium), or experience the July 4 fireworks from the best seat in the house—a chartered yacht in New York harbor.



hotel (800-336-0200; rooms start at $119); the Hotel George (800-576-8331; double rooms start at $149); Restaurant Nora (202-462-5143; entrées, $19 to $28); Amtrak (800-872-7245).

WEEKEND

Away Games

BALTIMORE, MD.; JUNE 26–27

Curious to see what New York baseball will be like when they replace (or renovate) Yankee and Shea Stadiums? Jump the Metroliner to Baltimore, take in an afternoon at Camden Yards, then run the kids through a host of attractions within pitching distance of the model ballpark. There is no more entertaining, entirely walkable place to burn off a weekend than the Inner Harbor. Ringing the harbor are a dozen hotels (we like the Hyatt), the National Aquarium, a new children's museum, and a mall. Outside the aquarium are three military vessels, including a World War II submarine manned by vets who will instruct your kids in torpedo-loading. It's possible to enjoy Baltimore without eating a single crab: For instance, an easy walk east takes you to Little Italy, where the marinara might be served by a high-haired Hon' right out of John Waters's dreams (try Sabatino's). The Yanks are in town all weekend (June 25, 26, and 27), so bring your mitt. SUSAN BRENNA

DETAILS Hyatt Regency Baltimore (800-233-1234; double rooms start at $204); Orioles advance tickets (888-848-2473); Sabatino's (410-727-9414; entrées, $14 to $20); Baltimore Visitor's Center (800-282-6632; www.baltimore.org); Amtrak (800-872-7245).

WEEKEND

Mast Appeal

LONG ISLAND SOUND; JULY 3–5

Fireworks are best seen from the water, preferably from a private yacht with your own crewman pouring champagne. Yacht brokers Sparkman & Stephens (they're also naval architects) have lots of boats and will rent you one with a crew for the three-day Fourth of July weekend. You could take the *Galileo,* for instance, a sleek 123-foot ketch. Sail from Greenwich with a first-day run to Oyster Bay, where you drop anchor for the night. Spend the morning kayaking, and after the chef serves brunch, head down the East River to Sandy Hook to moor for the night. On the Fourth, take a swim at one of five lifeguarded beaches (there's even a nude one), fish, bird-watch, hike, or poke around Fort Hancock, built in 1895. Back onboard, your captain will find a perfect place in New York Harbor for the fireworks. After the grand finale, simply grab your duffel, hop off at 23rd Street (East or West Side!), and catch a subway home. The *Galileo* sleeps six and she's yours for three days for $17,500—about $5,700 per couple. The price includes a crew of six, three gourmet meals a day, and a fully stocked open bar. A less expensive alternative is a J-44 sloop called *Monhegan,* available with a captain from Sound Sailing Center in Norwalk, Connecticut. The boat has three double-berthed staterooms, plus a pilot berth in the main salon. The price for the three-day weekend is $3,200. JULIE MAUTNER

DETAILS Sparkman & Stephens (212-661-6170; www.sparkmanstephens.com); Sound Sailing Center (203-838-1110).

when good weekends go **bad**

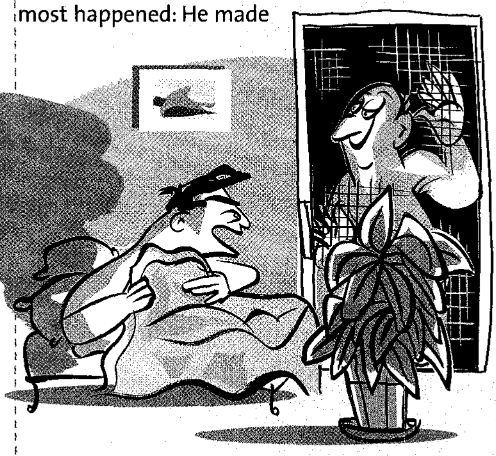
Answered Prayers

By Robert Plunket

or us gay intellectuals, Fire Island is indeed a hellish place. All they care about is your body. Your body of work means nothing. If you look like me—over 50, never been to a gym, hair sprouting out of your ears—nobody gives you the time of day. So I can't tell you how happy I was the weekend I found myself in a Jacuzzi at the Belvedere guest house with Norman, an Episcopal priest from Hartford. While not the most attractive of men, he had a kind soul and was quite articulate and amazingly well-read. He'd even heard of me! In no time at all we were best friends and soon had a date that night to dine à deux.

In the restaurant, he hung on my every word, and I must say it was quite intoxicating. For a while. The big problem was his laugh. It was so high-pitched that it drew the other patrons' attention. And believe me, a high-pitched laugh that draws attention on Fire Island is a high-pitched laugh indeed.

Back at the guest house, what I feared most happened: He made his move. After much squirming worthy of the young Marilyn Monroe, I managed to evade his embraces and break it to him gently. I liked him very much, but only as a friend.



Later, I was just drifting off to sleep when I heard a strange sound out on my balcony. I turned over to see a shadowy figure, clad in a pair of droopy jockey shorts and breathing heavily. Norman had somehow managed to climb from his balcony onto mine and was now fumbling with my screen-door latch.

"Norman!" I screamed. "I said no, and I meant no!" Through the screen, I gave him a stern talking-to and sent him on his way. But as I climbed back into bed, I must say I was terribly excited. Imagine—my age and still driving priests wild.

Robert Plunket is the author of My Search for Warren Harding *and* Love Junkie.

Photographs: left, Steve Wisbauer; right, Steven M. Falk/Gamma Liaison. Illustration by Tom Bachtell.

WEEKEND

Themes Park

CHAUTAUQUA, N.Y.; JULY 10–11

To celebrate its 125th summer, the arts-and-education colony Chautauqua, in southwestern New York, has planned a heavy, heady calendar exploring weekly themes like God, beauty, justice, and creativity. Come hear Sandra Day O'Connor, Deepak Chopra, Calvin Butts, and other fine minds pick apart life's thorny issues in a bucolic Victorian setting. (The season runs from June 26 to August 29; this week, the theme is Society: David Broder will lecture, and Wynonna will sing.) Consider staying at Glendorn, a luxurious mountain camp resort just an hour away in northwestern Pennsylvania, and drive to Chautauqua for a day or an evening visit. Stay in one of the cabins or the Hansel-and-Gretel-style Big House, built in 1928 for the wealthy Dorn family. The 1,280-acre wooded property offers pool and lake swimming, biking, canoeing, tennis, trap and skeet shooting, bass and trout fishing, and miles of trails through wildlife-dense woods. Later, you'll be amazed at how well you sleep, soothed by that intoxicating mix of mountain air, wood smoke—and unlimited wine at dinner.

JULIE MAUTNER

DETAILS Glendorn (800-843-8568; www.glendorn.com; summer rates start at $425, meals included); Chautauqua (800-836-ARTS; www.chautauqua-inst.org); USAir flies into Bradford (for Glendorn) and the Chautauqua County airport (800-428-4322).

WEEKEND

Grape Escape

THE NORTH FORK, L.I.; JULY 17–18

It's not the first place you think of when you're contemplating a winery tour. The phrase *Long Island fine wine* sounds as oxymoronic as *Brooklyn champagne.* But it shouldn't, according to Eberhard Müller, chef-owner of Lutèce. On the un-Hamptony North Fork, where farms still outnumber Ferraris, Müller recommends a tour of four wineries whose vintages he rates on a par with the pressings from the great vineyards of France and California. Among his favorites is Hargrave in Cutchogue: "a fabulous '95 Pinot Noir." Also Paumanok, whose Tuthills Lane '93 and '95 Rieslings are "stunning and the ideal match for a local clam roll or lobster." Lenz champagne won Müller's blind tasting over Veuve Cliquot; and he puts the winery's barrel-fermented Chardonnays ahead of Grand Cru Montrachets. "In a tremendous upset," he recalls, "we voted the Lenz '95 Merlot ahead of Petrus!" Macari, which recently hired a very good French wine-maker, also gets high marks from Müller. The seafood and vegetables locally available are as simple and fresh as you will find anywhere. The four wineries are within twelve miles of one another, and all are open to visitors. As for accommodations, the tiny Rhinelander in Cutchogue is charming. And the Home Port B&B in Peconic is a pretty Victorian house restored by saltwater fly-rod guide Jack Combs, who comes from a long line of Long Island decoy carvers, duck hunters, and baymen.

PETER KAMINSKY

DETAILS Hargrave Vineyard (516-734-5111); Paumanok Vineyards (516-722-8800); Lenz Winery (800-974-9899); Macari (516-298-0100); the Rhinelander B&B (516-734-4156; rooms start at $90); the Home Port B&B (516-765-1435; rooms start at $85).

WEEKEND

Arias & E.R.A.'s

COOPERSTOWN, N.Y.; JULY 24–25

What's the difference between an opera queen and a baseball nut? Absolutely *nothing*! Each can discuss, in excruciating detail, the 1920 game or the 1967 performance when Cleveland Indian Bill Wambsganss or Italian tenor Carlo Bergonzi stunned the crowd in Cleveland or at the Met by executing the only unassisted triple play in World Series history or hitting and holding the impossible high-b-flat pianissimo in *Aida.* This weekend, a polymorphously perverse craving for both opera and baseball can be satisfied *gleichzeitlich* ("simultaneously," as the majordomo of Strauss's *Ariadne auf Naxos* says) all in one place: Cooperstown, New York. On Saturday the 24th, at the world-class Glimmerglass Opera Festival on one side of Lake Otsego, watch the world premiere of *Central Park,* three one-act operas performed as a single work, with scores by American composers Robert Beaser, Deborah Drattell, and Michael Torke, set to librettos by playwrights Terrence McNally, Wendy Wasserstein, and A. R. Gurney. Three acts and you're out. Then on Sunday, cross to the other side, where Nolan Ryan and other big-league heroes will be inducted into the National Baseball Hall of Fame at 2:30 P.M. Between events, the best place to stay is the Otesaga, one of the great old Adirondack hotels, but book early (as in

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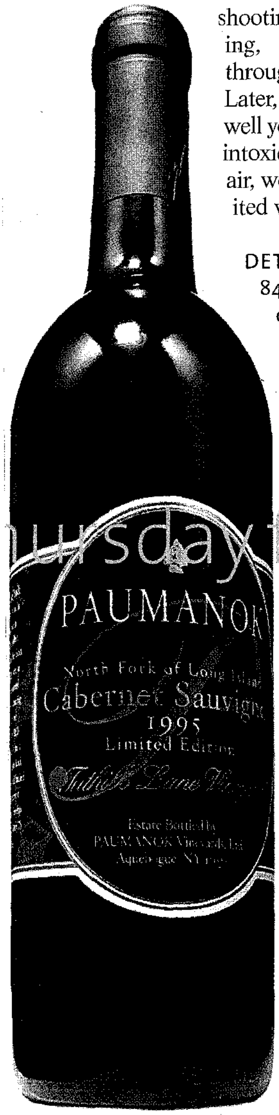
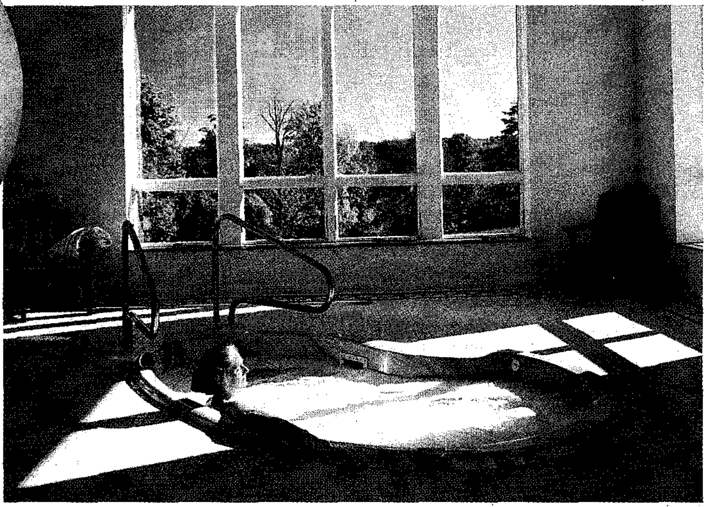




Is a puzzlement: At Chautauqua, Wynonna shares the stage with pundit David Broder; on the North Fork, fine Long Island wine isn't an oxymoron; at Canyon Ranch spa, low-fat food actually tastes great; and in Cooperstown, it's a baseball and opera doubleheader.

Photographs: left, Jeff Katz/Gamma Liaison; center, Steve Wisbauer; right, Judah S. Harris.

now). And before the weekend's final curtain, drive 40 minutes west to Leonardsville for dinner at the Horned Dorset, an exquisite French restaurant in a converted Victorian-era store. JORDAN SCHAPS

DETAILS Glimmerglass Opera Festival (607-547-2255); the National Baseball Hall of Fame and Museum (888-425-5633; www.baseballhalloffame.org); the Otesaga Hotel (800-348-6222; rooms start at $295, including dinner and breakfast); the Horned Dorset Inn (315-855-7898; entrées, $22.95 to $28.95).

WEEKEND

Rancho Deluxe

LENOX, MASS.; JULY 31–AUGUST 1

One of my masseurs at the Canyon Ranch Spa described this Berkshires retreat as "part high-tech gym and part ashram." Built around a nineteenth-century mansion modeled on the Petite Trianon at Versailles, the 127-room complex offers a New Agey mix of physical activities (fitness classes, swimming, hiking) and spiritual rejuvenation (yoga, meditation, art classes) that appeals equally to Wall Street widows with time to kill and Boston real-estate barons looking for a quick tune-up. After an afternoon spent twisting my body into yoga poses, sweating on treadmills, pressing weights, and putting up a fight on the racquetball court, I felt exhilarated and sore. In the serene dining room, where many guests eat alone, I ordered a huge dinner from the all-you-can-eat menu and discovered how good low-fat food could actually taste. I joined the post-dinner rush to meet a masseuse before lights-out—mine used a water wand instead of her fingers as I lounged in a jacuzzilike "thalassotherapy" tank. I was left in such a blissed-out daze that I fell asleep halfway through *Atlantic City,* the film I'd selected from the free video library. (Word has it that regular Joanne Woodward donates her Oscar screening videos.) During the summer, the Ranch also caters to your spirit by providing free tickets and transportation to the nearby Tanglewood music festival, which is celebrating Seiji Ozawa's twenty-fifth anniversary as its musical director. This Sunday's concert (August 1) features cellist Yo-Yo Ma and violist Yuri Bashmet. STEPHANIE WILLIAMS

DETAILS Canyon Ranch in the Berkshires (800-726-9900; a comprehensive three-night package, including all meals, starts at $1,370); Tanglewood (617-266-1492; www.bso.org).

WEEKEND

Racquet Science

PRINCETON, N.J.; AUGUST 7–8

A 32-by-21-foot fluorescent-lit box is no place to spend a midsummer weekend. Which is why most squash courts empty out and most rivalries go on hiatus until the fall. But consider the current state of your game: Is it an intricate balance of mind and body or just a pitiful round of fetch? To truly improve your level of play, you need the kind of intensive immersion that a weekly match can't provide. So why not hone your skills at Princeton's Squash Training Center, run by the coaches of the university's nationally ranked men's and women's teams? While your unsuspecting opponents are sipping vin gris at summer shares, you'll be running drills on one of the campus's fifteen international courts, working out those long-ignored kinks in your stroke and footwork, and making progress on retrieving those impossible wall-hugging shots. What you thought was artful playing will be revealed, courtesy of videotape analysis, as very much a work-in-progress. Meals—served, yes, cafeteria-style in the Princeton dining halls—are simply excuses for sermons on mental preparation. After hours, you may feel the need to revert to your old undergrad habits and kick back at the Annex, a venerable student hangout. Resist that urge—you're in training. ROB PATRONITE

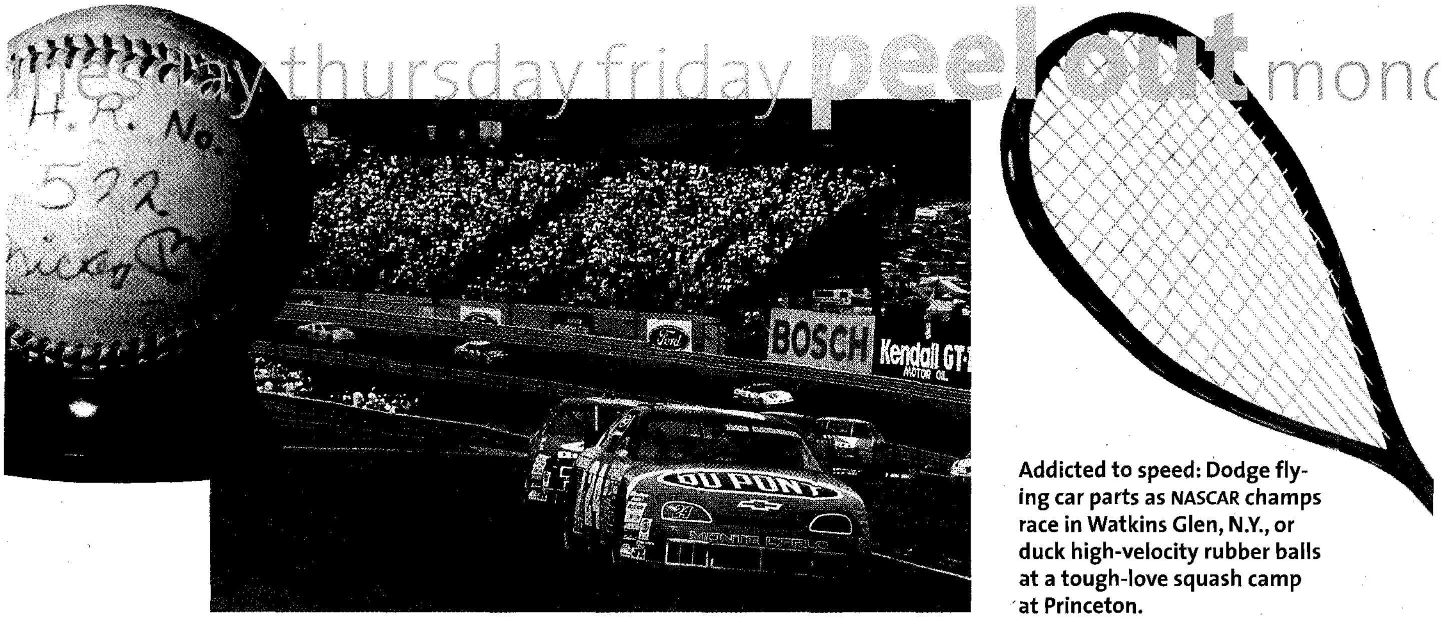
DETAILS Princeton Squash Training Center (609-258-3369; $415 for two nights, with all meals); accommodations available at the Nassau Inn Hotel (609-921-7500; rooms from $115).

WEEKEND

Redneck Chic

WATKINS GLEN, N.Y.; AUGUST 14–15

The biggest, baddest sporting event in New York State happens Sunday, August 15. Not Governor Pataki's next breakfast meeting with Rudy Giuliani—I'm talking about the Frontier @ the Glen, as in Watkins Glen International Racetrack. The Frontier is the track's yearly NASCAR Winston Cup event, meaning it's the place where the nation's top racing superstars—like Jeff Gordon and Dale Earnhart—compete. There's a need for speed, so reserve seats now for the big Sunday-night event—tickets run as high as $75, and that buys you general admission for all the other races (like the Busch North) and practice trials on Thursday and Friday nights. Better yet, invest $195 and get a seat at the elite Reserved Pit Terrace, right on the front stretch, where you'll enjoy a catered buffet meal instead of hot dogs. After the checkered flag, retire to the historic Glen Motor Inn, which has housed folks like Mario Andretti. And if a snobby friend asks why you're driving all the way to Watkins Glen, just say you're headed



Addicted to speed: Dodge flying car parts as NASCAR champs race in Watkins Glen, N.Y., or duck high-velocity rubber balls at a tough-love squash camp at Princeton.

Photographs: left, Joe Traver/Gamma Liaison; center, Lyn Rexford/Motorace Graphiks; right, John Terence/FPG.

Role playing: Suit up in period garb (or just thick socks) to ascend the Adirondacks' highest peak, or consult your milliner before attending Saratoga's tony Travers Stakes.

to the Finger Lakes wineries—conveniently, there's one right up the road. Or say you're there to hike down into the dramatic Watkins Glen gorge (in Watkins Glen State Park), which has nineteen waterfalls. Or just tell them the truth, and mention that other non-rednecks like Paul Newman and Tom Cruise also love the smell of revving engines and burning rubber. STEPHANIE WILLIAMS

DETAILS Frontier @ the Glen tickets (607-535-2481); Watkins Glen State Park (607-535-4511; admission, $5 per car); Glen Motor Inn (607-535-2706). For a list of additional accommodations, call the local Chamber of Commerce (800-607-4552).

WEEKEND

Because It's There

MOUNT MARCY; AUGUST 21–22

The best view in New York State is several hours north of the city and 5,344 feet up, atop Mount Marcy, in the Adirondacks. The ascent is a challenge, but any weekend warrior in reasonably good physical shape will be up to it. Leave your ropes and pitons at home; just be ready to lug a backpack over well-marked trails, through muddy passes, and across an occasional stream. The sixteen-mile round-trip can, theoretically, be done in a day, but I prefer a more leisurely trek. With four friends, full packs, and a well-worn copy of *50 Hikes in the Adirondacks,* I spent two nights and three days hiking and camping on the mountain. If you'd rather not tackle Marcy on your own, experienced guides are available. Twenty-year veteran Wayne Failing runs Middle Earth Expeditions, which offers guided day and overnight trips. He'll take care of all the details and provide most supplies, including tents, food, and other camping gear. He'll even cook for you and clean up afterward. PATRICK CULLEN

DETAILS Middle Earth Expeditions (518-523-9572; www.adirondackrafting.com; guided day trip, $200 for two; overnights, $500 for two).

WEEKEND

Jockey Sports

SARATOGA SPRINGS, N.Y.; AUGUST 28–29

The raffish high-low mix of the Thoroughbred-racing world is at its most intoxicating during the summer season at Saratoga Springs, which runs from July 28 to September 6. The high point is the Travers Stakes, this year on August 28. There's no other track like Saratoga's, with its Victorian charm, full-crowned trees, little sculptured racehorses on the railings, and big hats as delicate as Limoges china on the heads of women in the Winner's Circle. If you intend to play, bring a copy of Andrew Beyer's *Picking Winners.* The last time my friend Anne and I went up for the Travers, she was much taken with the conspiratorial subtleties of a mysterious "Mr. D" whom Beyer describes meeting on a train. After studying *The Racing Form,* Anne applied Mr. D's method and won enough money on one race to pay for her trip. Unfortunately, the widespread success of Beyer's handicapping breakthrough—using "speed figures" rather than class—means that you can no longer get decent odds using that technique alone. But you will have great fun applying various of his other theories in your own Pynchonesque pursuit of systems and patterns. The choicest hotel in town, the magnificently Victorian Adelphi, is expensive and fills up fast. So go there for a drink, but stay at the more reasonable Sara Glen. For dinner, stop by Lillian's restaurant, where jockeys and trainers relax after the races. JACQUELINE CAREY

DETAILS Saratoga Race Course (888-285-5961; www.nyracing.com); the Adelphi Hotel (518-587-4688; doubles start at $145); Sara Glen Motel (518-793-4166; doubles start at $105); Lillian's (518-587-7766; entrées, $11 to $17).

WEEKEND

Far-East End

MONTAUK, N.Y., SEPTEMBER 4–6

I don't know about you, but by the end of summer, after three months of frenetic Hamptons weekends, I need a vacation. That's why, come Labor Day, I'll be driving the extra hour eastward to the promised land of Montauk . . . to recuperate. Montauk is the last place left in the East End where the only celebrity sighting worth mentioning is Billy Joel's dog. The beach is wider, the surf is stronger, people still camp out, and ten bucks still buys you a fish dinner at the family restaurant Gosman's—alfresco and on the waterfront, so who cares if you have to eat on plastic plates? The best accommodations are at Gurney's Inn, Resort, Spa & Conference Center, a weathered gray wood hotel on the ocean with plush red interiors that feel like a cabin in a vintage yacht. The spa is ancient but undergoing a renovation, with an Olympic-size seawater pool, a well-appointed gym, Finnish saunas, and Roman baths, all close to one of the town's most heavily populated surfer beaches. That should allow me to realize two end-of-summer goals: finally finish *Anna Karenina* and learn to surf. VANESSA GRIGORIADIS

DETAILS Gurney's Inn Resort, Spa & Conference Center (800-848-7639; rooms start at $270 per night, including two meals and use of spa and gym); Gosman's Clam Bar (516-668-2549; entrées, $5.50 to $9).

Photographs: left, Nancie Battaglia; right, Stan Godlewski/Gamma Liaison.

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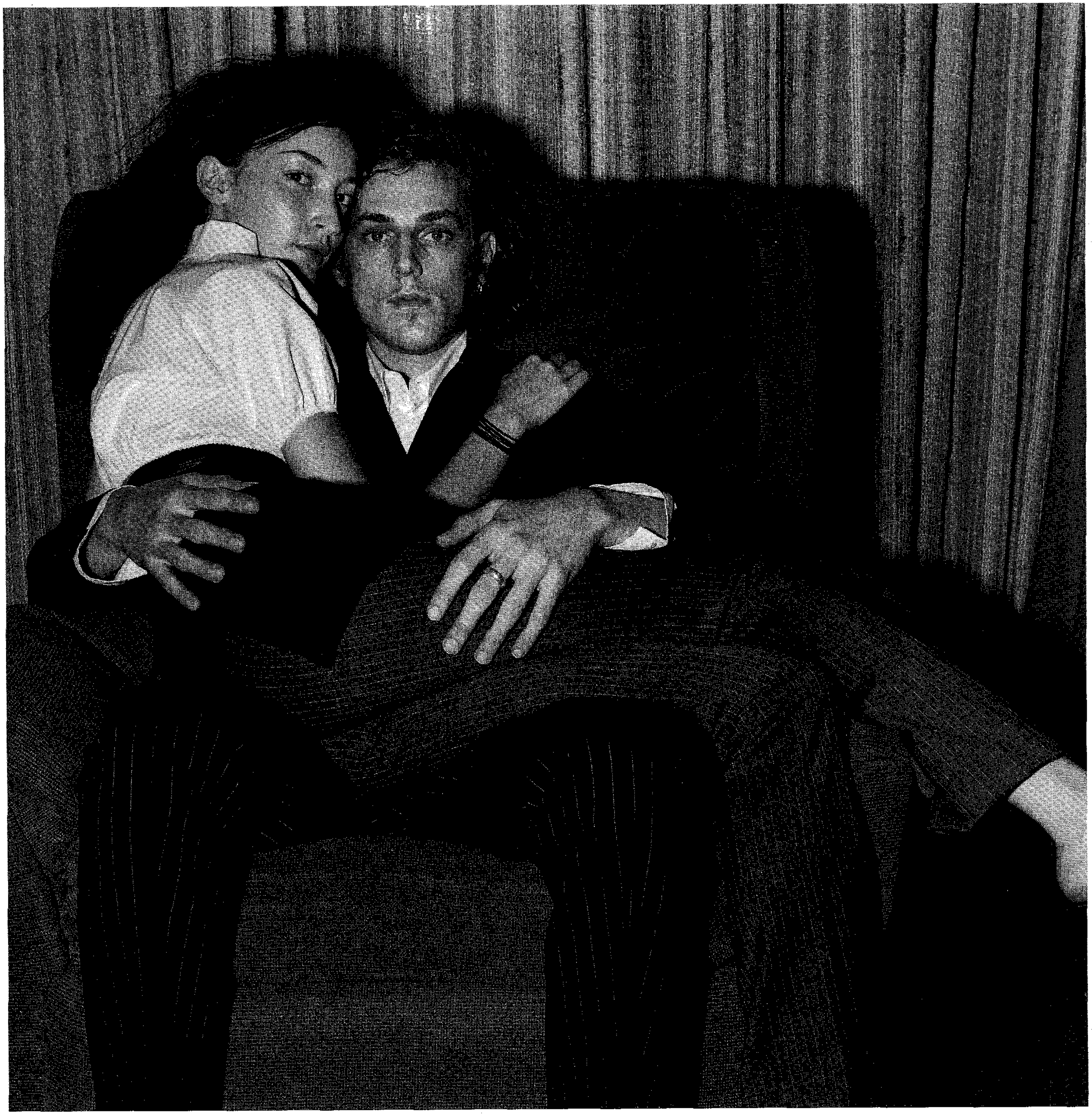

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WEEKEND

Coming Attractions

TORONTO; SEPTEMBER 11–12

If skiing is mostly about hanging out in the chalet, then film festivals are all about making the scene between the actual films. With more than 250 screenings, the Toronto International Film Festival (September 9–18) is the best festival in this hemisphere to catch up with *everything* that's happening in world cinema. And it's designed for real people, not just critics and insiders; simply study the schedule and buy your tickets in advance. (The box office opens in July.) The festival also happens to take place within shouting distance of one of the hottest nightlife scenes around: the Toronto district known as College Street West. Once a downscale Little Italy (remnants of which remain, including the atmospheric Café Diplomatico), College Street has gone the way of Trastevere: It is dense with glam wine bars, designer restaurants, and wild young things seeking the perfect coffee. During the festival, it's your best bet if you hope to find yourself seated beside Winona or Leo. Standout nightspots are (the unbelievably noisy) Bar Italia and (the painfully exquisite) Sottovoce. If at all possible, stay at one of Toronto's swish hotels: either the Four Seasons or the King Edward, an old (and recently renovated) favorite. Both are close to the main festival venues, and a short hop to College Street West. DOUGLAS COOPER

DETAILS Toronto International Film Festival (416-967-7371; www.bell.ca/filmfest); Four Seasons Hotel (800-332-3442; double rooms start at about $290); Le Royal Meridien King Edward Hotel (800-543-4300; double rooms start at about $176).

WEEKEND

Hog Heaven

KEY WEST, FLA.; SEPTEMBER 18–19

Key West may be best known for its laid-back, Jimmy Buffett lifestyle, but for a more offbeat glimpse, drop in on the Conchs (what locals call themselves) during Poker Run weekend, when 23,000 motorcyclists rev their engines for charity and bike into town from Miami, 155 miles away. Don't worry, they're mainly thirtysomething professionals—not the tattooed, wild sort. With or without your Harley, check into one of Key West's many B&Bs. I'll be at the Artist House, a ten-room Victorian (with hot tub) on a tree-lined street, a block from Duval Street, Key West's most boisterous thoroughfare. During the day, bikers will be at the Fort Zachary Taylor State Park. But I prefer the beach at Sunset Key, a luxury resort just a five-minute boat ride away. There, for $20, you can be a day guest and avail yourself of towels, drink service, and waterfront dining. As the sun sets, follow the crowds down the docks to the cheap, atmospheric Half Shell Raw Bar for beer and oysters. For something pricier, try Café des Artistes or grab a seat on the terrace at Mangoes, which overlooks Duval, and watch the passing parade of bikers, sailors, tipsy college kids, Israeli T-shirt-shop owners, and New York tourists. SHYAMA PATEL

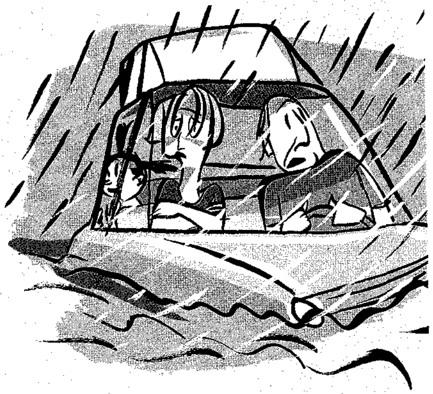
DETAILS The Artist House (305-296-3977; doubles start at $119); Sunset Key Guest Cottages (305-292-5390); Half Shell Raw Bar (305-294-7496; entrées, $6.95 to $24.95); Café des Artistes (305-294-7100; entrées, $25 to $40); Mangoes (305-292-4606; entrées, $14 to $24); Key West tourist info (800-352-5397).

when good weekends go **ba**

Sink or Swim

By Ian Frazier

This story begins in the New York Public Library on 42nd Street. I was at the interlibrary-loan desk, filling out a form for a book I needed. The librarian saw my Brooklyn address, and he said, "Oh, you live in Park Slope. I live there, too." I finished with that, and then went home and began to load the car. My wife and 2-year-old daughter and I were going to visit friends in Vermont. I packed suitcases and toys and presents and books and fishing equipment—wherever we go, we take a lot of stuff. As I was loading, the sky became so dark that the streetlights came on, and all at once it began to pour. My wife and daughter and I set out in the rain. A block from our apartment, as I turned from Eighth Avenue onto 9th



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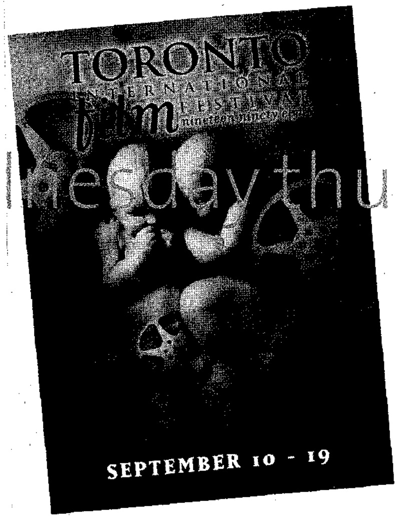
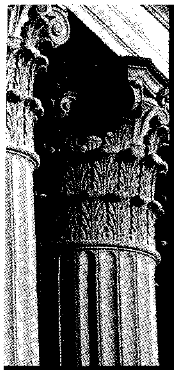
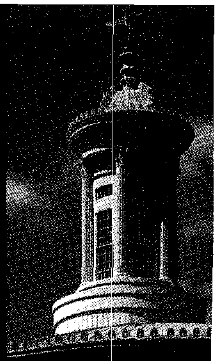


nesday thursday friday **unwind** mond

Wild rides: Toronto rolls out the red carpet for the world's best new films, and Key West plays host to every Harley lover in Florida.

Photographs: left, courtesy of the Toronto Film Festival; right, Zoran Milich/Allsport. Illustration by Tom Bachtell.





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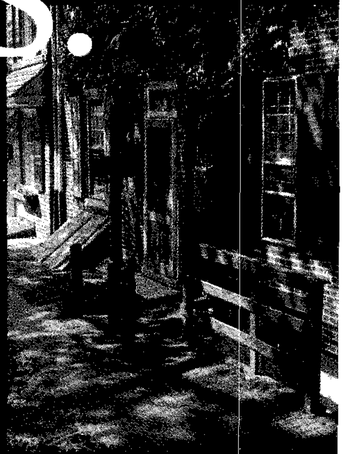

Photographs copyright: Tom Bernard, and Top Kat Photography.

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THEATRE

Fall preview: Check out the new crop of British plays while they're still in London, or head upstate for a workshop in photojournalism.

sday wednesday thursday friday **click** mo

WEEKEND

Broadway-Bound

LONDON; SEPTEMBER 25–26

So you missed Nicole Kidman up close, onstage, and unclad in *The Blue Room,* and by the time you heard *The Iceman Cometh* with Kevin Spacey was coming, the best seats were gone, and *The Weir* is selling faster than you can say "Ticketmaster"? What's a poor theater buff to do? Simple: Get on a plane, go to London, and catch a weekend's worth of new productions prehype and pre-Broadway. For example, rumor has it Tom Cruise will be following in his wife's footsteps at the Donmar Warehouse, while Juliette Binoche is expected to tread the boards in a new version of *Lulu* at the Almeida and Nigel Hawthorne is expected to be ranting and raving as King Lear at the Barbican. Since time is short, go for maximum theatrical immersion: Hie thyself after-show to the Ivy (the Cruise-Kidman house canteen), Orso (Tom Stoppard's fave), or Joe Allen (Maggie Smith's choice for steak), and then do as the cast of *Rent* did and lay your head on a pillow at the Covent Garden Hotel, where cozy, traditionally English rooms mask thoroughly modern conveniences (CD players, voice mail, modems). By waiting till the summer tourist season is over, you'll take advantage of off-season travel prices while still catching the new shows before John Simon does. In other words, why wait for the West End to come to you when you can go to the West End? IAN PHILLIPS

DETAILS The Covent Garden Hotel (44-171-806-1000; 10 Monmouth St. WC2; double rooms start at about $340); the Ivy (44-171-836-4751; 1-5 West St. WC2; entrées, $17 to $30); Joe Allen (44-171-836-0651; 13 Exeter St. WC2; entrées, $11 to $23); Orso (44-171-240-5269; 27 Wellington St. WC2; entrées, $20 to $24). To book tickets, call Edwards & Edwards in New York (800-223-6108).

WEEKEND

Camera-Ready

WOODSTOCK, N.Y.; OCTOBER 2–3

As a rule, we don't recommend using weekend escapes as opportunities for self-improvement (it's a getaway, for God's sake!), but the Center for Photography at Woodstock, which offers workshops all summer, has something special this weekend. Photojournalist Maggie Steber, best known for her award-winning images of the war in Zimbabwe and Haiti's struggle for democracy, leads a workshop called "Finding Your Way," suitable for both aspiring photographers (she reviews portfolios and suggests ways to fund, edit, and exhibit your work) and amateurs passionate about photography. The $250 fee also includes a Saturday slide show and lecture. Woodstock, which began filling up with artists a century ago, has retained its bohemian pedigree despite yuppification and the mass-marketing of its name. Stay at the historic Twin Gables, right next door to the center. And if Steber doesn't keep you working too late, dine at the nearby New World Home Cooking restaurant, a Woodstock favorite. JULIE MAUTNER

DETAILS The Center for Photography (914-679-9957; www.cpw.org); the Twin Gables (914-679-9479; rooms start at $59.26); the New World Home Cooking restaurant (914-246-0900; entrées, $10 to $20).

George Washington Shopped Here

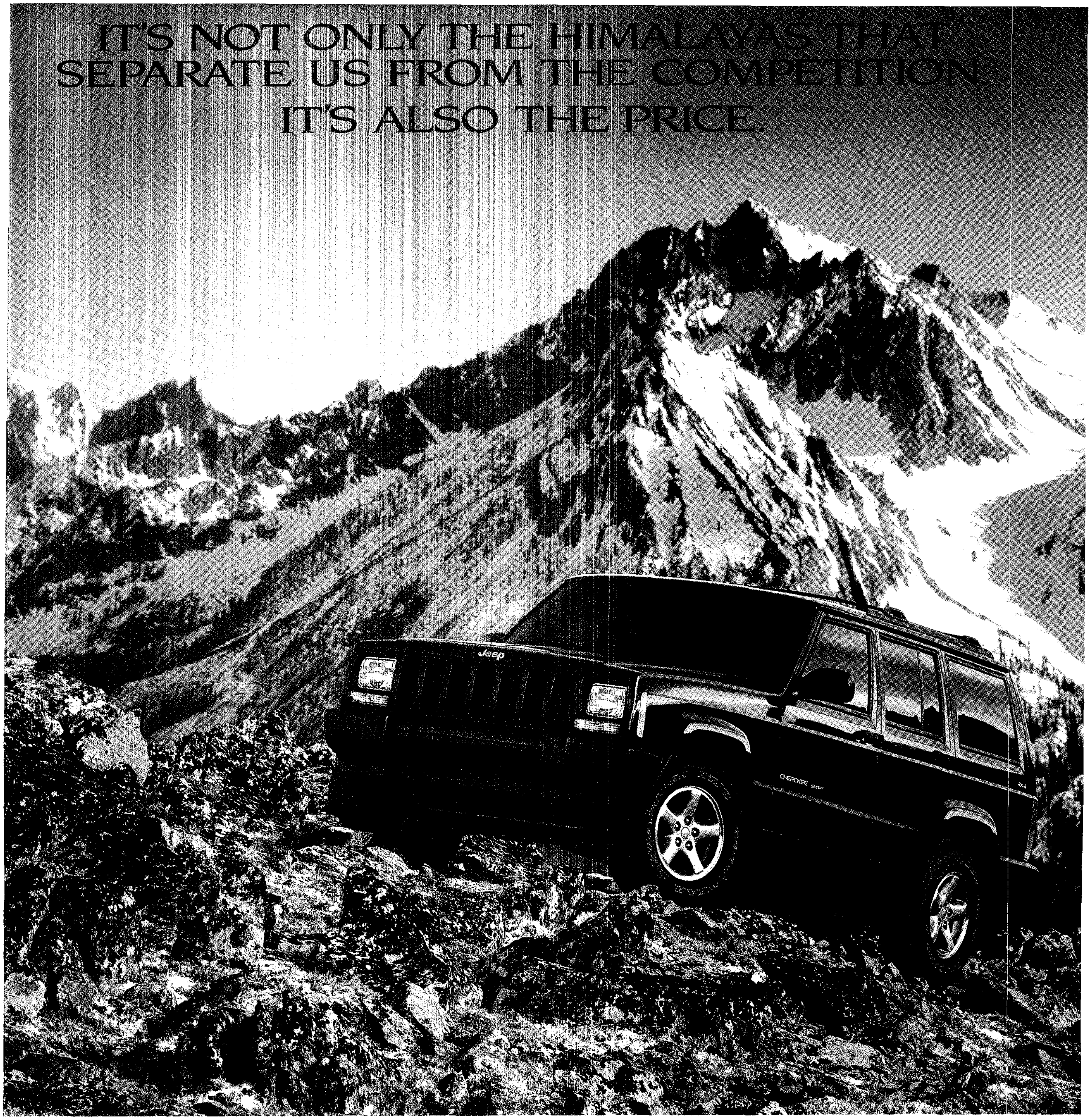
WEEKEND

RHINEBECK, N.Y.; OCTOBER 9–10

For fall colors, farm-fresh foods, and serious antiques-hunting, Hudson Valley is still the mecca of all things autumn. Bargain hunters do the best one-stop shopping over Columbus Day weekend, when nearly 200 vintage-furniture and -home-accessories vendors converge for the Rhinebeck Antiques Fair. Looking for early-American oil paintings or eighteenth-century whirligigs? They're less than two hours up the road. For a break, how about *more* antiques? The area is known for its historic mansions open to the public, including Olana, FDR's home at Hyde Park, and Val-Kill, Eleanor Roosevelt's country cottage. Montgomery Place, a nineteenth-century mansion just a few minutes north of Rhinebeck, has spectacular river views and a pick-them-yourself apple orchard. Spend the night in one of the romantic upstairs guest rooms at Rhinebeck's Beekman Arms, in continuous operation since 1766. There's plenty of authentic early-American décor as well as Manhattan-quality meals at Larry Forgione's Beekman 1766 Tavern downstairs, an offshoot of his American Place Restaurant. And yes, Washington did sleep here. WHITNEY WALKER

DETAILS Beekman Arms (914-876-7077; doubles start at $95); Beekman 1766 Tavern (914-871-1766; entrées, $14.95 to $23.95); Rhinebeck Antiques Fair (914-758-6186; admission, $7); Montgomery Place (914-758-5461); Rhinebeck Chamber of Commerce (914-876-4778).

Photographs: left, Telegraph Colour Library/FPG; right, Barry Rosenthal/FPG.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Dunes With a View

WEEKEND

NANTUCKET, MASS.
OCTOBER 15–17

Bike tours can be grueling affairs, especially if they're geared for bodies by Bally instead of by bagels (a little extra cream cheese, please). Not so with Bike Riders Nantucket Weekend Retreat. This cycling tour through the picturesque—and mercifully flat—island off Cape Cod is leisurely, mild, and utterly peaceful. And unlike many group ventures, it's an intimate, first-class affair. (The size of the group is limited to sixteen, and you stay at the quaint Jared Coffin House and dine at the island's finest restaurants.) Plus, there's no oppressively regimented schedule. Feel like wandering the antiques stores on Main Street? Just catch up with the others later. Sights include the romantic lighthouse at Brant Point, the sprawling beaches and vineyards of Wauwinet and Cisco (stop for a beer at the Cisco Brewery, a local favorite), and the marshes and cranberry bogs of Madaket. As for the physical-exertion factor, Saturday is the "tough" day (up and cycling by 9:30 A.M.). But the reward is sweet: a sunset cruise courtesy of Captain Bruce, followed by a gourmet lobster feast with all the trimmings. All meals except lunch are included in the trip's price tag, so indulge yourself: You'll burn it off anyway. ANGIE MAXIMO

DETAILS Bike Riders Tours (800-473-7040; www.bikeriderstours.com; $390 per person, plus $60 bike rental; the same trip is also available June 18–20, September 17–19, and October 8–10).

Cittá of Brotherly Love

WEEKEND

PHILADELPHIA, PA.
OCTOBER 23–24

As a kid in sixties Manhattan, I learned to love Little Italy. Back then, it was a real neighborhood, with *Pagliacci* booming from apartment windows, butcher shops filled with unrecognizable cuts of meat, and street corners draped with dreamy guys who looked like extras out of *West Side Story*. Alas, New York's Little Italy is now little more than a row of overpriced tourist trattorias. To get that old feeling, I take the train to Philadelphia and spend a weekend in South Philly. It's an old-fashioned neighborhood, safe and friendly, dominated by the 9th Street market, a thrilling eight-block stretch jammed with produce stalls and meat-and-cheese stores. D'Angelo Brothers makes homemade sausage out of just about anything—boar, venison, fish. The butcher nearby dresses rabbits and hangs whole hogs in the window. There are dozens of restaurants, all cheap and all authentic. My paisans rave about Ralph's, which has been owned by the same family since the turn of the century and still doesn't accept credit cards. But I am partial to Frankie's Seafood Italiano. The décor is Early Nautical Goofball, and the delicately flavored fresh fish comes in enormous portions. Between meals, grab a taxi to the Philadelphia Museum of Art or Independence Hall. And make a non-Italian pit stop at the birthplace of South Philly's other great contribution to Western civilization: Pat's, the proud home of the cheese steak. Avoid the big hotels downtown, and overnight in the neighborhood. The Society Hill, at 3rd and Chestnut, has twelve charming rooms and is only a couple of blocks north of South Street, the border of South Philly. NANCY HASS

DETAILS The Society Hill Hotel (215-925-1919; rooms start at $88); Ralph's Italian Restaurant (215-627-6011; entrées, $10 to $17); Frankie's Seafood Italiano (215-468-9989; entrées, $10 to $30); Pat's King of Steaks (215-468-1547; cheese steaks, $5); Amtrak (800-872-7245).

Edifice Complex

WEEKEND

BUFFALO, N.Y.; OCTOBER 30–31

When the steel industry declined in the seventies, Buffalo became a poster child for urban decay. Well, Manhattan's not the only civic miracle of the decade: Thanks to NAFTA, the state's second-largest city is experiencing its own nineties boom. So plan to spend a weekend looking at art and architecture, because although barbarians long ago demolished Frank Lloyd Wright's Larkin Building, Buffalo still has a disproportionately large number of fine structures. Five Wright houses still remain, including one you can go inside: the Darwin D. Martin house (actually two houses in

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HOAGIES
GENO'S
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STEAKS
GENO'S STEAKS

Road-tripping: A cycling tour of Nantucket, an Arts and Crafts tour of Buffalo, and a food tour of South Philly.

Photographs: left, Terry Pommett; center, Rob Karosis; right, Edith Newhall.

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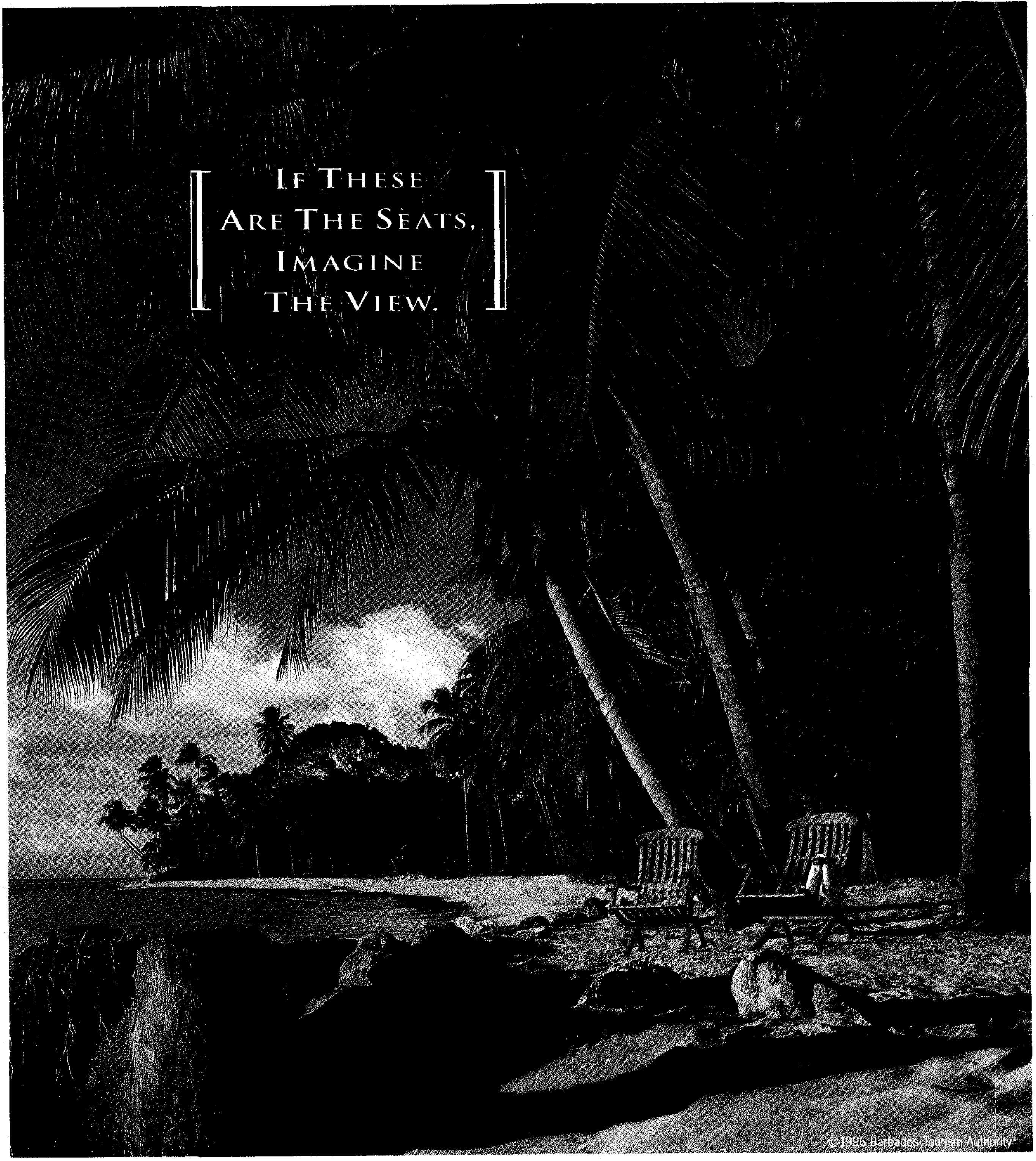
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BARBADOS

Just Beyond Your Imagination

sday friday roll'em mon

one complex), a defining example of the Prairie Style. Nearby is the Albright-Knox Art Gallery, a groundbreaking collection of modern and contemporary works. (The Albright-Knox began buying its Picassos and Matisses in the twenties.) Have lunch downtown at the Anchor Bar on Main Street, where Italians first concocted the Buffalo chicken wing; then continue the architectural tour with the Guaranty Building, an extravagant masterpiece in terra-cotta by Wright's mentor, Louis Sullivan. There is another Wright house on Lake Erie, about fifteen minutes by car from Buffalo, called the Graycliff house, which is also open to visitors. And if you want to dream about architecture, spend the night at the Roycroft Inn in East Aurora, 30 minutes southeast of Buffalo. This was the home of the Roycrofters, one of America's pioneering artist colonies. After an inspirational meeting with William Morris in England, Elbert Hubbard founded the Roycroft Arts and Crafts Community in 1895. It flourished as a complex of studios devoted to print- and furniture-making, bookbinding, and sculpture. The landmark inn has been fully restored, with leaded-glass windows and Stickley reproductions in the rooms. Much of the Arts and Crafts furniture in the public spaces is original, and the restaurant is superb. DOUGLAS COOPER

DETAILS The Roycroft Inn (800-267-0525; suites start at $120); the Darwin D. Martin complex (716-856-3858, by reservation only); the Isabelle R. Martin House at Graycliff (716-614-6195, by reservation only, April through November); the Albright-Knox Art Gallery (716-882-8700; www.albright knox.org); Anchor Bar (716-886-8920; entrées, $8 to $15).

WEEKEND

Table Steaks

LAS VEGAS, NEV.; NOVEMBER 6–7

Even if you never were much of a gambler, there's now one sure thing to bet on in Vegas. Here's the tip: It's the food. The desert gambling capital is the new culinary proving ground for ambitious New York chefs. The casinos have come a-courting, and leading the way is Steve Wynn, whose new Venetian palazzo, the Bellagio, has just opened versions of the Maccioni clan's Le Cirque and Circo, as well as Prime, a new steakhouse from Jean-Georges Vongerichten. (Wynn has also imported boutiques by Prada, Armani, Tiffany's, Moschino, and Chanel, to make you feel even more at home.) Smith & Wollensky just opened an outpost next to the MGM Grand. And later this year, the new Mandalay Bay will have clones of China Grill and Charlie Palmer's Aureole. Of course, for a true all–New York weekend, how can you resist the New York–New York Hotel & Casino? Incredibly, this virtual Gotham is actually a witty and knowing encapsulation of your kind of town. It also has a perfectly respectable version of Gallagher's Steak House and a reincarnated Schrafft's, the former Fifth Avenue ice-cream parlor. Just as in the real city, it's not easy getting fast reservations, so book all your tables ahead. HAL RUBENSTEIN

DETAILS Bellagio (888-987-6667; rooms start at $299, but rates change often); New York–New York (800-693-6763; rooms start at $129.99, but rates change often); Le Cirque (702-693-8150; entrées from $28 to $39); Osteria del Circo (702-693-8150; entrées from $19 to $26); Prime (702-693-7223; entrées from $18 to

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River Rat

By Pam Houston

Even under the best of circumstances, it wasn't river that was meant to be run in a weekend, b that was what Kevin had free, and I thought v could make it if we used every hour of availab light. Kevin and I had been long-distance datir for a year, and the idea was to make him fall love with me, as people tended to do when th saw me row. The river was the Dolores, the rap to worry about was called Snaggletooth, and we hit it on Saturday morning, first thing.

Kevin must not have understood the simp truth about rivers that once you untie your bo rope, you're committed to going downstream. H broke up with me three miles and 45 minutes int our three-day, 80-mile trip. I thought thing couldn't get any worse, until I started to cry an

lost both contact lenses, which meant we'd be hitting Snaggletooth, a class IV rapid, not legall blind but a long damn way from twenty-twenty.

Kevin has broken quite a few hearts in his life but maybe never to the effect of putting himsel in such immediate physical jeopardy. Grief mad me just careless enough to go barreling blind int the rapids; pride made me just stupid enough no to accept help of any kind from him.

That we made it through three days of rapid high and dry I can only put down to dumb luck Had Kevin been the kind of man who was impressed by a river runner so hot she didn't eve need to see the rapids, he would, at trip's end, hav sworn his eternal love for me. Needless to say, h was not.

Pam Houston is the author of Cowboys Are M Weakness *and* Waltzing the Cat.

Photograph courtesy of New York–New York Hotel and Casino. Illustration by Tom Bachtell.

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WEEKEND

Not for Zen Only

NEVERSINK, N.Y.; NOVEMBER 13–14

The New Age Health Spa in the Catskills has a reputation as the younger, hipper, and considerably cheaper alternative to high-end spas like Canyon Ranch, but thanks to the overwhelming female-to-male ratio of its guests, it also deserves to be known as one of the finest singles destinations in the East—at least for a single straight male. The spa's van picks you up in the city on Friday, and 90 minutes later you are safely installed in your spartan but cozy room on the wooded 160-acre estate, surrounded by women who are very, *very* relaxed, thanks to various exotic forms of massage, co-ed sweat lodges, alternative therapy, and vigorous exercise. The only hitch is that the alcohol-, tobacco-, and caffeine-free regimen can leave a good man somewhat debilitated and sleepy by nightfall, especially after 6:30 A.M. meditation and 8 A.M. yoga sessions, plus rigorous hikes and far-out evening lectures on how drumming can save your life. (I joined a large group whose thundering headaches necessitated sneaking off campus each morning for a quick hit of Joe at a nearby deli.) Of course, there's no guarantee you're going to hook up by Sunday, but it is a dead certainty that you'll return home stretched, toned, spiritually recharged, and three or four pounds lighter. JONATHAN FOREMAN

DETAILS The New Age Health Spa (800-682-4348; www.newagehealthspa.com; single room, $294.42, including all classes and three meals a day but not individual treatments).

WEEKEND

Björn to Be Wild

REYKJAVIK, ICELAND
NOVEMBER 20–21

About 275,000 people live in Iceland, and half of them appear to have won beauty contests. That may explain why David Bowie hangs here, and why Jerry Seinfeld has made the flight. You can explore vast glaciers by snowmobile and climb one of the fifteen active volcanoes, but it's the legendary nightlife—not the landscape—that's turned Reykjavik into a prime party destination for young Americans. Night here can last from 3:30 P.M. until ten the next morning, so begin your evening with some of the world's finest fish at one of the city's celebrated restaurants, which include Vid Tjörnina and Lækjarbrekka. Then head for the Kaffibarinn, a tightly packed club owned by a local screen heartthrob. You'll find that Icelanders are *serious* drinkers (one of the preferred beverages is Brennivín, a local gin known by its nickname, "black death"), so don't even try to compete with the home team. The people here are as friendly as they are beautiful, and all speak better English than you do when you're drunk. By 4 A.M., half the crowd at the Kaffibarinn will have reconvened at the Spotlight, a dance club that also caters to the local gay and lesbian population. After the sun comes up, submerge yourself in the Blue Lagoon, a man-made geothermal spring. A swim in these waters will cure any hangover. And the adjoining Hotel Blue Lagoon is the perfect place to crash until nightfall. DAVID D'ARCY

DETAILS Hotel Blue Lagoon (011-354-426-8650; rooms start at $100); Vid Tjörnina (011-354-551-8666; entrées, $13 to $35); Lækjarbrekka (011-354-551-4430; entrées, $22 to $52). Icelandair (800-223-5500); Icelandic Tourist Board (885-9700; www.goiceland.org).

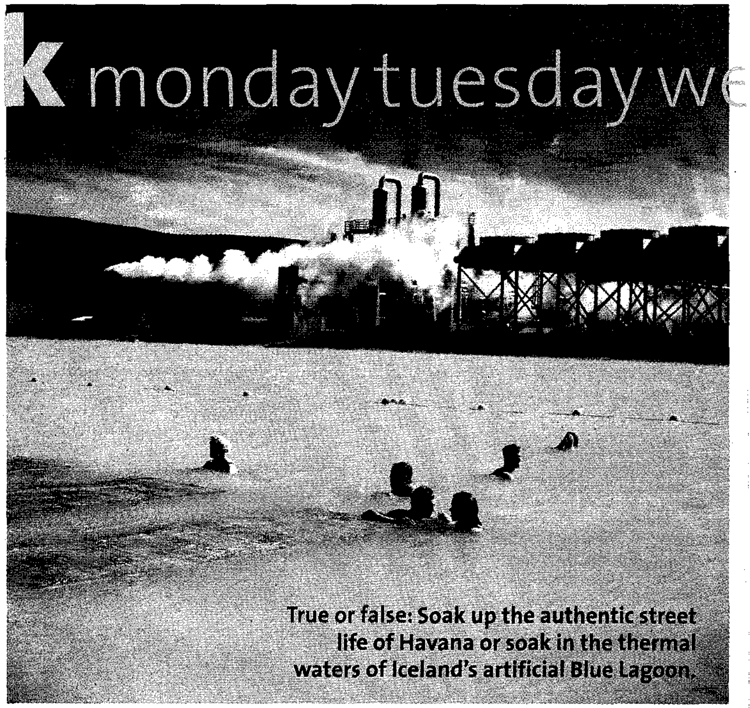
WEEKEND

Mohonk If You ❤ Turkey

NEW PALTZ, N.Y.; NOVEMBER 25–28

Thanksgiving last year: The dog and the baby were both gnawing on a ham bone that they'd dragged behind the couch; your mother and her mother ripped insults across the centerpiece like Sampras and Agassi contesting a fifth-set tie-breaker; your sink looked like an abattoir after a terrorist attack; and five months later, you're *still* cleaning dishes and eating leftovers. Thanksgiving *this year:* the Mohonk Mountain House. Suggesting to family and loved ones that you all celebrate Thanksgiving in a restaurant would be a transparent act of cowardice, but suggesting that you all rendezvous at Mohonk will sound selfless and inspired, and give you a chance to actually enjoy the holiday rather than just survive it. Mohonk has been the last resort of choice for New Yorkers since 1869—a ramshackle, vaguely Victorian 261-room castle perched on the edge of a small lake amid 2,200 acres of pristine forest. It's

hursday friday soak monday tuesday we



True or false: Soak up the authentic street life of Havana or soak in the thermal waters of Iceland's artificial Blue Lagoon.

Photographs: left, Andrea Brizzi/The Stock Market; right, John Kernick; opposite, Photodisc.

beautiful, it's only 90 miles north of Columbus Circle, the basic room rate includes three squares a day, and if you happen to be staying there on the fourth Thursday in November, that entails a Thanksgiving feast in the main dining hall that is tasty, bountiful, and, best of all, not in your house. After dinner, instead of jockeying for a cheek-hold on the sofa while arguing about whether to watch Notre Dame get stomped in the Kohler's Porcelain Bowl Bowl, you and yours can hike, ride horses, play tennis, cross-country-ski (weather permitting), lawn-bowl (weather permitting), or just lock the door and hide from your mothers. BOB ROE

DETAILS The Mohonk Mountain House (800-772-6646; www.mohonk.com; four-night minimum for Thanksgiving weekend; double rooms start at $305, which includes all meals).

WEEKEND

Time Travel

HAVANA, CUBA; DECEMBER 4–5

Where are the liveliest people in all the world? Where are the most romantic seafront walks? Where is the least amount of plastic (burger joints and shopping malls and theme parks)? And which country has the headiest and subtlest and most morally complicated texture? Cuba, only 90 miles—and several decades—away from the U.S. And despite travel restrictions, it is eminently accessible. (If the Baltimore Orioles can go, you can, too.) To travel to Cuba today is to meet conundrums of high-spirited skepticism and ardor, and emotional extremes of poignancy and laughter, that are like nothing else on earth. It is also to see the American Empire in its purest form (the Ricky Ricardo nightclubs, the Mafia-built hotels, the juddering old De Sotos); a unique experiment in tropical Marxism; and a rare, intoxicating mix of African, European, and West Indian rhythms. You learn almost too much when you go to Cuba, and you give a great deal back to the warm-hearted, quick-witted people who are often in desperate need of the most basic amenities (soap, aspirin, socks). To go to Havana, find a charter flight (with tourist card included) and stay at the Hotel Colina, which, for less than $65 a night, offers you an in-house band; slovenly cashiers; whispers in the shadows; and proximity to the Malecón seafront, the grand steps of the University of Havana, the Coppelia ice-cream park, and the Habana Libre hotel (once the Hilton). Cuba is changing fast, though, as Castro ages and tourism from everywhere except America brings glitzy hotels and prostitution: Go now, before the Golden Arches appear.

PICO IYER

DETAILS Hotel Colina (011-53-7-52-3535; doubles start at $62); for travel information, call the Center for Cuban Studies (212-242-0559) or Marazul Tours (800-223-5334).

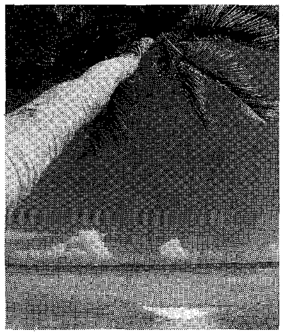
House party: Holiday gingerbread in Vermont.

WEEKEND

Wassail Away

WOODSTOCK, VT.; DECEMBER 11–12

If the Saks Fifth Avenue windows just aren't satisfying your Christmas-cuteness cravings, fill up on all the tree-lighting, Handel's *Messiah*-singing, and gingerbread-house-building you can handle (without gagging on your eggnog) in quaint, storybook Woodstock, Vermont, which holds its annual "Wassail" celebration on the second weekend of December every year. The surround-



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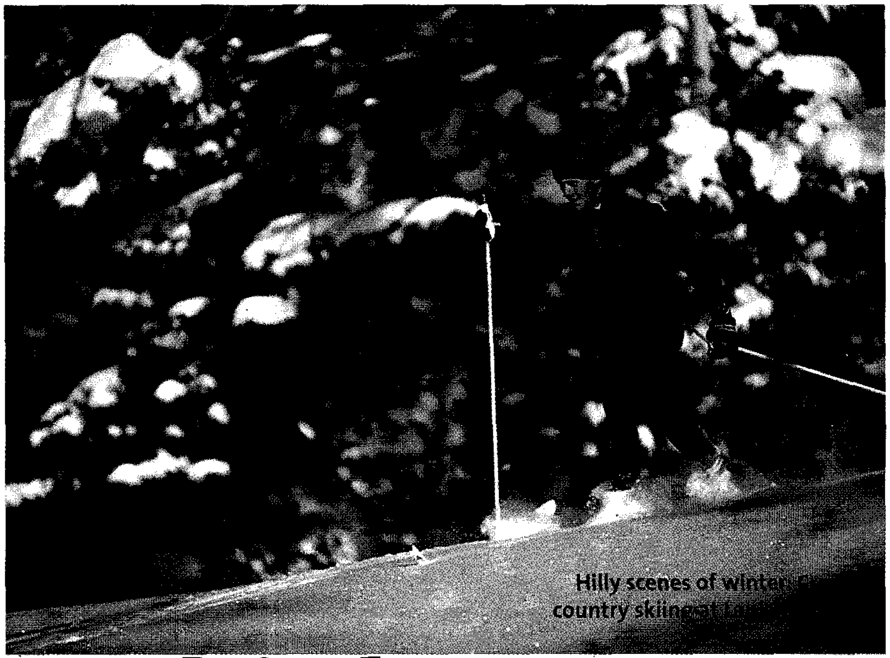
Hilly scenes of winter
country skiing at

iday think snow mon

ing area averages about one Santa-on-the-roof but no flashing lights (too gauche) per block, and the weekend's activities—think square dances and wagon rides—are mostly held in the oval-shaped town green, around which Victorian clapboard homes and B&Bs announce Christmastime by placing a single white candle in every window. There's an excellent two-story vintage store, Who Is Sylvia?, on the town's main street, as well as opportunities for cross-country skiing on the Woodstock Country Club golf course and a few downhill trails at Suicide Six, about twenty minutes away. The highlight of the weekend, a parade of carriages around the square followed by a cotillion dance, happens right outside the town's best hotel, the 144-room Woodstock Inn, famous for its glassed-in formal dining room on the parlor floor. VANESSA GRIGORIADIS

DETAILS The Woodstock Inn & Resort (800-448-7900; double rooms start at $165; four days and three nights for Wassail Weekend, breakfast and dinner included, $438 per person); Wassail Weekend info (888-496-6378).

WEEKEND 3

Snow Way Out

LAPLAND LAKE, N.Y.
DECEMBER 18–19

Three years ago, having wearied of long and expensive lift lines—not to mention the overpriced gear and swingin' atmosphere that have turned too many ski resorts into overpriced, landlocked versions of a Carnival cruise—I took up cross-country skiing. X-C, as its adherents like to call it, is a quieter, low-tech, more spiritual way—yes, I said *spiritual*—to enjoy the winter landscape. There are few requirements for good cross-country, but there is no escaping the need for snow. For that reason, Lapland Lake, about 200 miles northwest of the city, is one of my favorite destinations. Nestled into a very dependable snow bowl in the Adirondacks, the area has snow when no one else around does. There are 12 kilometers of ungroomed trails and nearly 40 kilometers of groomed trails, all of which are prepped for traditional X-C as well as skate skiing. (The latter is the new high-performance, high-speed method that's brought brightly colored spandex clothing to trails that used to be the last bastion of natural-fiber sportswear.) Lapland Lake has a number of two-, three-, and four-bedroom cottages (called *tupas*, in Finnish) with cozy woodstoves, free wood, and full kitchens. Although there is a supermarket in nearby Northville, try to come with all the supplies you'll need and hunker down for an uninterrupted stay in the woods. There's also an inexpensive restaurant that specializes in Finnish dishes.

PETER KAMINSKY

DETAILS Lapland Lake (518-863-4974; www.laplandlake.com; a two-bedroom *tupa* is $150 for two on weekends and as low as $100 on weeknights). The lodge has a full line of clothing in its shop and sells or rents skis, boots, and poles.

Photograph by William Sallaz/Duomo.

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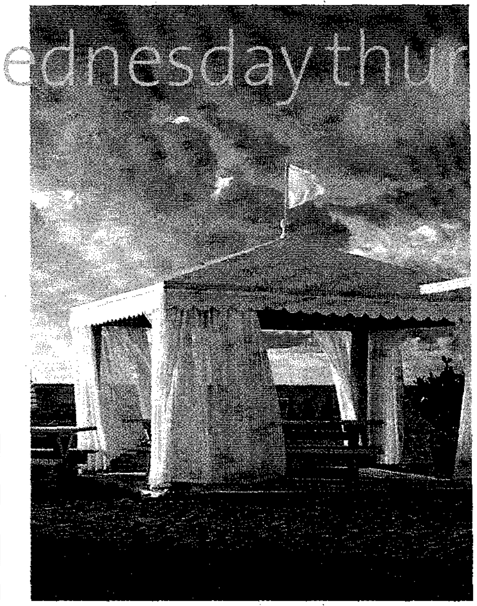
WEEKEND

I'm Dreaming of a Tan Christmas

MIAMI BEACH, FLA.
DECEMBER 25–26

Christmas in Miami Beach has its virtues, not least of which is the possibility of seeing a well-tanned Santa Claus driving a Jet Ski. You can still have a white Christmas at the Delano hotel, right on the beach, thanks to its all-white Art Deco exterior and glamorously blank rooms. You never really have to leave the hotel grounds, since everyone comes to the Delano anyway. The bi-level poolside cabanas are dreamy, and there's a first-rate restaurant, the Blue Door, on the premises. But if you're holiday-averse, there's no better place to hide out than the intimate, awkwardly named Hotel. Formerly called the Tiffany, it was recently remodeled from top to bottom by Todd Oldham, using exuberant, tropical colors throughout and custom-designed fabric and furniture in every room. The rooftop pool is a jewel. At night, catch the water taxi at the Miami Beach Marina and motor to Big Fish Mayaimi for an outdoor, dockside paella dinner. The place is stylishly funky, filled with eclectic decorations and cast-off sculptures—like a postmodern junkyard designed by Pee Wee Herman. The boat ride to and from is a trip in itself: under neon-lit bridges and past the glittering Miami skyline. Better get back to the hotel, though. You need to rest up for New Year's. JORDAN SCHAPS

High holidays: Indulge in a sybaritic Christmas at the Delano hotel in Miami Beach, or submit to an ascetic New Millennium at a convent in Connecticut.



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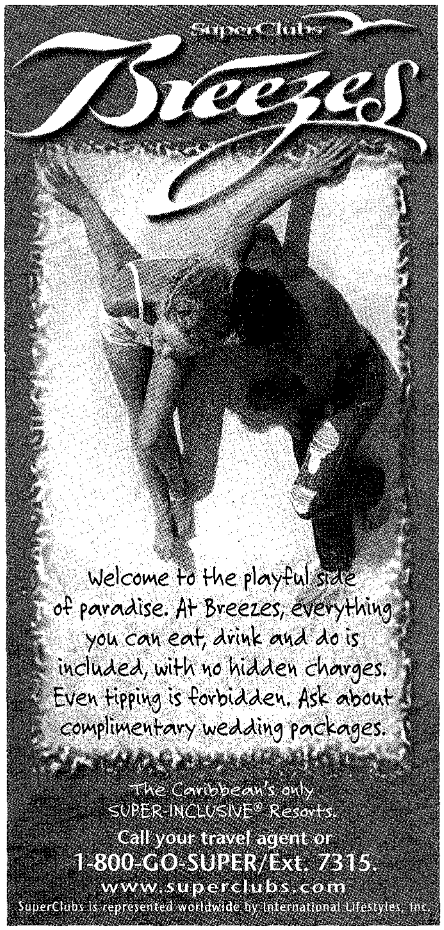

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DETAILS The Delano hotel (800-555-5001; doubles currently start at $345); the Blue Door (305-674-6400; entrées, $27 to $44); the Hotel (877-843-4683; rooms start at $185); Big Fish Mayaimi (305-373-1770; entrées, $7 to $25).

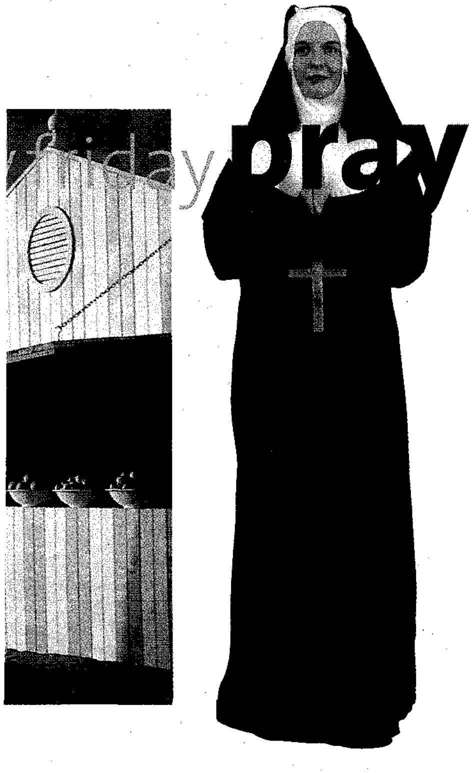
WEEKEND 41

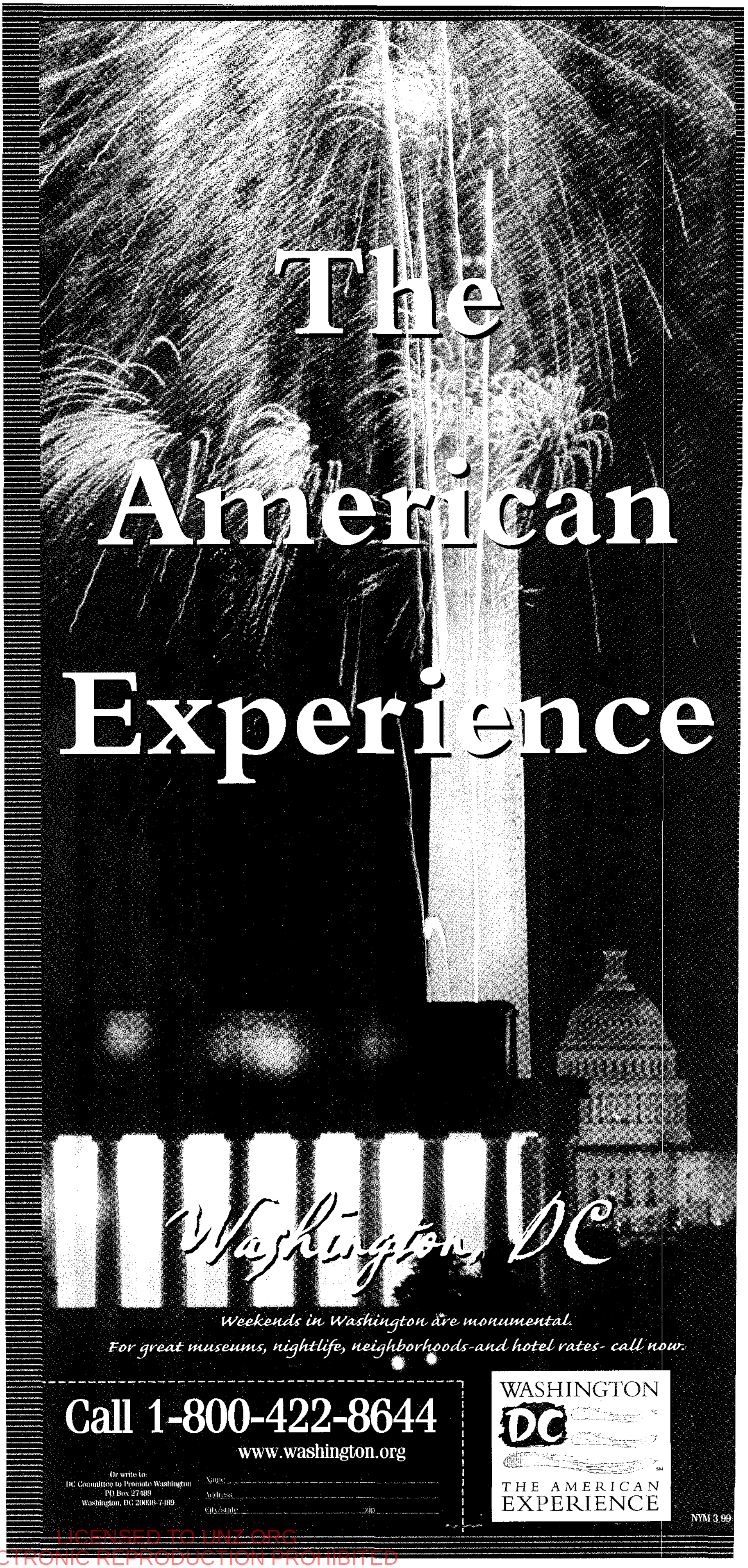
Millennium Unplugged

DARIEN, CONN.
DECEMBER 31–JANUARY 1, 2000

As the rest of the world searches madly for the ultimate hedonistic introduction to the year 2000, why not take a more serene approach and book a room at the Vikingsborg Guest House, a convent for Catholic nuns, on a peaceful cove off Long Island Sound? "It's a contemplative time, and to take a moment to be quiet and look at it away from the regular world is a special thing to do," says Marcia Kelly, co-author of the invaluable *Sanctuaries: A Guide to Lodgings in Monasteries, Abbeys and Retreats,* who recommends a stay at Vikingsborg as an ideal start to the millennium. The convent offers ten rooms decorated with museum-quality furniture. Guests can take walks on the grounds or linger over meals served in the grand dining room. The nuns sing liturgy four times a day. For New Year's Eve, one of the sisters explains, festivities will include an intimate gathering with champagne and prayers; "Then we'll all go to bed." SARAH BERNARD

DETAILS Vikingsborg Guest House (203-655-1068; accommodations are $80 per person, which includes all meals).

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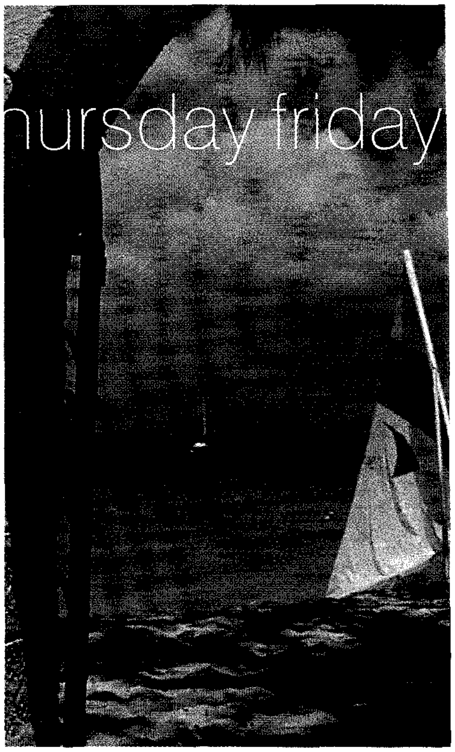
WEEKEND

Scepter'd Isle

BARBADOS; JANUARY 8–9, 2000

Most visitors go to Barbados for its blazing white beaches and turquoise waters, but as an editor at *American Heritage* magazine, I travel in search of history, and Barbadians have worked hard to preserve and renew a past that dates to the 1600s, when it was England's wealthiest colony. It is still the most British of all the Caribbean islands, with cricket and high tea as the national pastimes. Historic buildings are open to the public year-round, like the romantic St. Nicholas Abbey, the ancient heart of a sugar plantation and one of just three Jacobean-era homes left in North America. The island's history museum, in a onetime fort, is probably the Caribbean's best, and there's a fully restored two-centuries-old synagogue in Bridgetown, the capital. You can arrange island-wide tours with good, knowledgeable local drivers (and here I salute Emerson Clarke, whose card notes that he was twice named Taxi Driver of the Year). The island has been a vacation spot for 200 years (George Washington's only trip outside America was here), and well-run hotels are plentiful. The Sandy Beach Island Resort is on a wide, glittering beach, convenient for windsurfing, snorkeling, and scuba diving, and only a ten-minute walk from a beachfront restaurant row, where David's Place, a seafood restaurant, became my local favorite. CARLA DAVIDSON



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DETAILS Sandy Beach Island Resort (246-435-8002; rooms start at $124); David's Place (246-435-9755; entrées, $17.50 to $37.50); Emerson Clarke (246-228-6192); Barbados Tourism Authority (888-BARBADOS, www.barbados.org).

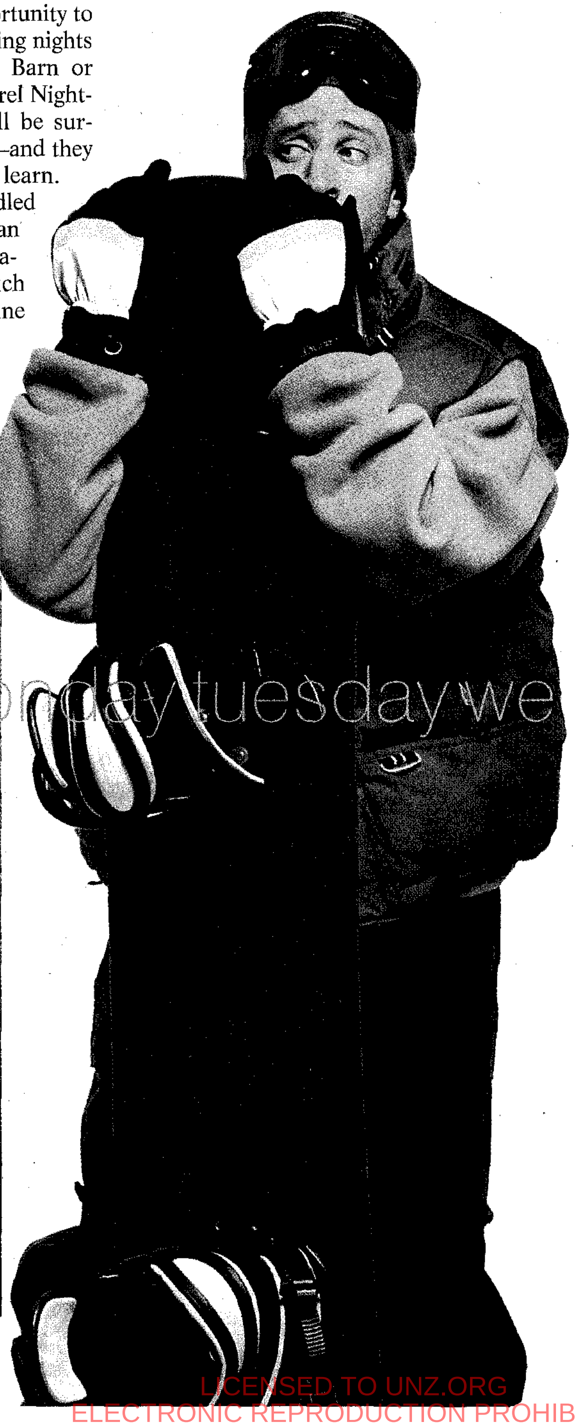
WEEKEND

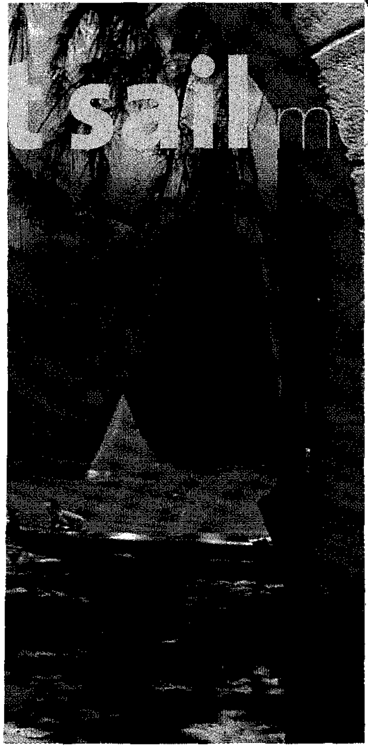
Board-Certified

KILLINGTON, VT.
JANUARY 15–16, 2000

With at least one Dead cover band in town per week, Soundgarden booming from outdoor speakers on the slopes, barbecue-flavored granola in bowls on the bar, and jagermeister on the jacuzzi menu, Killington Resort in Vermont (straight up Route 87) offers an extremely welcome opportunity to relive college as a frat boy. On swing nights at the sawdust-covered Wobbly Barn or miniskirt parties at the Pickle Barrel Nightclub, you can be sure that you'll be surrounded by the real live versions—and they all snowboard, so you've got to learn. Snowboarding beginners are handled carefully here, courtesy of American Skiing Company's new, well-organized Perfect Turn program, which features friendly instructors (mine generously offered to pop his shoulder out of the socket for my amusement—hey, thanks for sharing!) and, at the foot of the bunny slope, a woody lodge just for beginners—complete with sushi bar. For $55 a day, the three-day snowboarding program guarantees a steep learning curve. If you prefer private lessons, they are $110 for two people per hour, or $415 for two people for a full day. It can cost even less if you're staying at the resort's only ski-in, ski-out hotel: the new Killington Grand Resort Hotel, a green-and-purple behemoth with an Olympic-size outdoor pool heated to 100 degrees. For a low-budget dinner of chewy pizza with the locals, try the tented-over Outback Pizza; the fanciest place in town is the darkly lit Santa Fe Steakhouse. By the end of the

Catch some air: Learn to surf Vermont's snowy slopes, or just ride the waves in the historic coves of Barbados.





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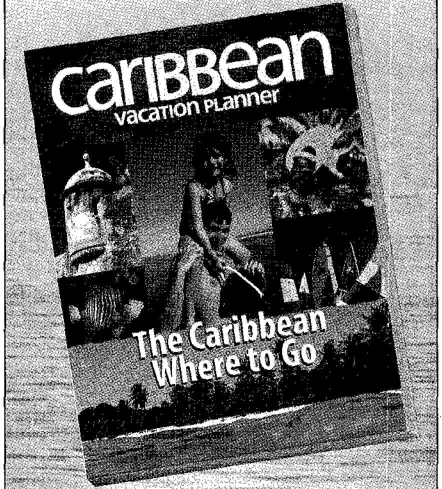

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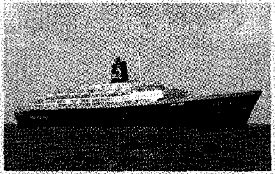

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weekend, I was "carving" turns down a mile-long run, learning the last, hardest-won lesson of all: The faster you go, the harder you fall. VANESSA GRIGORIADIS

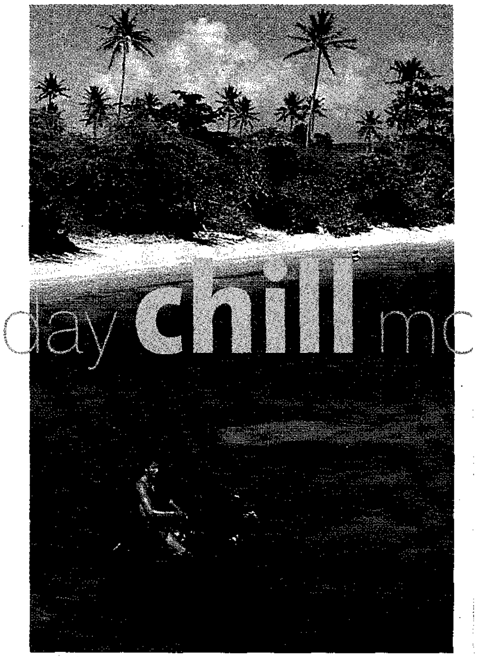
DETAILS Perfect Turn programs (800-923-9444); Killington Grand Resort Hotel (877-458-4637; current room rate is $331 per person for a two-night stay, lift ticket included); Outback Pizza (802-422-9885); Santa Fe Steakhouse (802-422-2124; entrées, $13.95 to $25.95).

WEEKEND

Wide-Open Secret

VIEQUES, PUERTO RICO
JANUARY 22–23, 2000

Here's why the Puerto Rican island of Vieques has remained undiscovered by the St. Barts crowd: It has no high-rise resorts, no spas, and no sceney restaurants; instead of aging moguls, you'll find cheerful retirees from Illinois mixing with blissed-out young escapists at places like Al's Mar Azul, a waterside bar in Isabella Segunda (one of only two towns on the 21-mile-long island). The fix is in, however—divas like Sandra Bernhard and Plum and Lucy Sykes have been spotted, and there's a sprawling resort in the works—so don't wait much longer. For now, though, you'll still have most of the island's fabulous secluded beaches to yourself. Stay in the charmingly wacky La Casa del Frances, a centrally located former sugar-plantation house with high-ceilinged rooms, mismatched sheets and towels, meals served on the porch, and a sometimes-tended backyard bar (tabs



Undiscovered country: The Puerto Rican island of Vieques is like St. Barts without the crowds or boldfaced names.

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3. Barbados Tourism Authority. A Vacation Beyond Your Imagination. Bask on pink and white sand. Sail turquoise waters alongside flying fish. Uncrowded, unspoiled, and just beyond your imagination. Call your travel agent or 1-888-BARBADOS.

4. Bristol Plaza. Better Than A Hotel! Luxury suites, elegantly furnished, with daily maid and linen service. Complimentary membership for Pool and Health Club. Available on long or short term leases. 212-826-9000.

5. Canadian Pacific Hotels. Experience the warmth and hospitality of Canada's premier hotel company—Canadian Pacific Hotels. Call us at 1-877-577-1700.

6. Caribbean Coalition for Tourism. The perfect Caribbean vacation begins before you go. Planning before you go goes a long way towards the perfect vacation. For your free Caribbean Vacation Planner just call 1-800-356-9999, ext. 719. You'll receive 176 pages of stunning photos and information on how to find whatever interests you.

7. Club Getaway. Sport, Fun, Friends. Weekend Sports Resort in Kent, Connecticut. All-inclusive weekends with mountain biking, skiing, watersports, tennis, golf, fitness classes, etc. Delicious food, lodging, entertainment. 1-800-6-Getaway; www.clubgetaway.com.

8. Continental Airlines. Continental Airlines offers service to more than 200 destinations in 38 countries worldwide. For reservations call your travel agent or Continental Airlines at 1-800-523-FARE, or ticket online at www.continental.com.

9. Florida Marriotts. Escape to Florida with Marriott. Come enjoy a "Florida Sunshine Escape" at one of our Florida Marriotts. Call us today and be here tomorrow. 1-800-228-9290.

10. French Government Tourist Office. Order your free France discovery kit, which includes a 100-page travel planner, Mastercard savings and special offers, and Air France Holidays brochure. Call 1-800-2FRANCE.

11. The Hotel Hershey. Nestled in the rolling countryside of Pennsylvania, The Hotel Hershey is the place where Four Diamond service, European customs, and Hershey Hospitality have created over 60 years of award-winning traditions. 1-800-533-3131.

12. Hotel Lombardy. Hotel Lombardy—A classic European style hotel centrally located 4 blocks from the White House and 4 blocks from Historic Georgetown. 1-800-424-5486. 202-828-2600.

13. The Mark. Located on Manhattan's legendary Madison Avenue, The Mark is New York's casual luxury hotel. The Mark is only steps from the world's most exclusive shopping, Museum Mile, and Central Park. 212-744-4300. 1-800-THE MARK.

14. The Marmara-Manhattan. The Marmara-Manhattan, on the Upper East Side, provides elegantly furnished one-, two-, and three-bedroom suites for stays of 30 days or more for people requiring interim homes for either personal or professional reasons. 212-427-3100.

15. Philadelphia & its countryside. Voted "friendliest city in America" by readers of *Condé Nast Traveler*. Great art, great food, great fun! For your free Celebrity Guide to Philadelphia call 1-877-LOTS TO DO.

16. The Phillips Club. Luxury residential furnished apartments with hotel services two blocks from Central Park. Preferred membership at Reebok Sports Club/NY. Exceptional amenities and services. Doorman building and 24-hour concierge. 212-835-8800.

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18. Providence, Rhode Island. Great museums and galleries, extraordinary dining, family fun. Discover why *USA Today* calls Providence a "Renaissance City." Treat your senses to the marvel of WaterFire. Spring and summer packages available. www.providencecvb.com.

19. RIHGA Royal Hotel New York. 500 Luxury Suites. Choose from one of our many exciting and affordable weekend packages: Broadway Theatre Weekend, Silk Pajama Weekend, Sweet Romance Weekend, and many more. Call 1-800-937-5454 or visit us at www.RIHGA.com.

20. The Ritz-Carlton Hotel Company, L.L.C. The Ritz-Carlton manages 35 luxury hotels in the US, Australia, Bali, China, Hong Kong, Japan, Korea, Malaysia, Mexico, Singapore, Spain, and the US Virgin Islands. For more information, call 1-800-241-3333.

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22. Tamarind Cove Hotel. Tamarind Cove Hotel, the newly refurbished, upscale member of the Elegant Hotels Group collection, has 166 rooms in Mediterranean-style architecture with vast tropical gardens on Barbados' West Coast. 1-800-326-6898.

23. Unique Hotels & Resorts. Five boutique hotels in New York—The Shoreham, Hotel Wales, The Franklin, Roger Williams, The Mansfield. In Los Angeles—the Beverly Crescent. Complimentary amenities: European Breakfast, 24-hour Cappuccino/Espresso/Tea Bar, and bottled spring water. Toll free 1-877-847-4444.

24. W New York. *Inspired by nature*, W New York is a dramatically different hotel from America's masters of lodging, cuisine, and nightlife. For reservations and information on our special weekend rates call 1-877-WHOTELS or 212-755-1200, and come to your senses.

25. Washington, DC. Visit Washington, DC and create your own American Experience, as individual as you are. For information on visiting Washington, DC, visit our website at www.washington.org or for a free brochure call, 1-800-422-8644.

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are tallied by the honor system). A rooster's crow wakes you in the morning; wild pasofino horses cross the lawn in the afternoon. At night, there are organized tours of the spectacularly bioluminescent Mosquito Bay. Fly direct to San Juan, then catch the short hop to Vieques. PATRICIA FALVO

DETAILS La Casa del Frances (787-741-3751; double rooms, $177, including breakfast and dinner); Al's Mar Azul (787-741-3400); Island Adventures (787-741-0720; Mosquito Bay tour, $20 per person); Vieques Air Link (787-253-3644); Vieques Tourist Office (787-741-5000, ext. 26).

WEEKEND

Jets by Seven

ATLANTA, GA.
JANUARY 29–30, 2000

Attention, fanatical members of the Jets' "Gang Green" fan base (and Big Blue dreamers too): Super Bowl XXXIV is in Atlanta, and if you have any thoughts of sticking an overpriced stogie in your mouth and following your boys to Corporate America's Mardi Gras, you'd better get a jump on things, and you'd better be ready to pay. Private ticket brokers charge between $1,500 and $6,000 for a ducat with a face value of $275. Though it's possible to find New York brokers eager to flout the state's 10 percent markup cap, it's easier just to get on the Web and find a broker in any one of the other 49 states, which have no such restrictions. Agencies like Musical Chairs Ticket Service in Brentwood, California, are more open about availability and prices. There's no ironclad way to avoid the risk of counterfeits, so try to deal with an established broker. Rooms at Fortune 500 haunts like the Ritz-Carlton Buckhead are already selling out, and the more intimate 1907 Tudor-style Ansley Inn in midtown has only a few rooms left. In a worst-case scenario, try the big chains out on the perimeter. As for the Saturday-night table at a nouvelle-Dixie status eatery like Bachanalia or Ciboulette, again, book now. After the game, stop by the boat-free Euclid Avenue Yacht Club, a bar and restaurant popular with Falcons fans, to celebrate the big Jets triumph. ALEX WILLIAMS

DETAILS Musical Chairs Ticket Service (310-207-7070); Ansley Inn (404-872-9000; rooms start at $109 a night); Bacchanalia (404-365-0410; entrées, $24 to $26); Ciboulette Restaurant (404-874-7600; entrées, $21.95 to $32.95); Euclid Avenue Yacht Club (404-688-2582; entrées, $3.25 to $8).

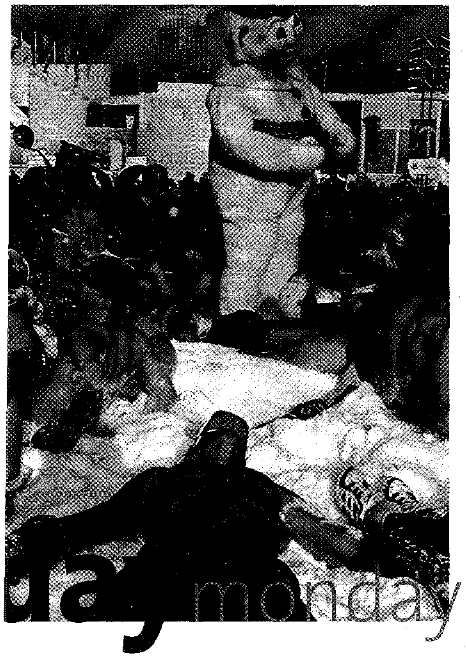
WEEKEND

Northern Delights

QUEBEC CITY, QUEBEC
FEBRUARY 4–6, 2000

I thought New York winters harsh, but after ice-canoeing on the frozen St. Lawrence River, dog-sledding on the powdery Plains of Abraham, and stripping down to my bathing suit to roll in the snow—all at 20 below Celsius (–4 degrees Fahrenheit)—I realized I'd never been so cold in my life, and if I can, I'll be back for more next year. Quebec City, a quaint French Canadian village that calls itself "the world's snow capital," refuses to hibernate. A few shots of syrupy

Photographs: left, Kaz Mori/Image Bank; center, Michael Burr/NFLP; right, Jean-Philippe Dumas/Gamma Liaison.



"caribou" liqueur are all its citizens need to trudge happily out into the snow-filled streets for the seventeen-day Carnaval de Quebec, which starts on January 28, 2000.

The world's largest winter carnival, Quebec's fest offers live music and informal pub crawls, as well as family-friendly inner-tube snow-rafting, nighttime parades, and mini-golf-on-ice. Parents pull kids on sleds to see twenty-foot snow sculptures and meet, whether or not they want to, a marshmallowy mascot made of snow named Bonhomme Carnaval. Defrost at Le Chateau Frontenac, an 1892 castle that looms over Old Quebec. It has more than 600 rooms and is next door to a public bobsled chute.

WHITNEY WALKER

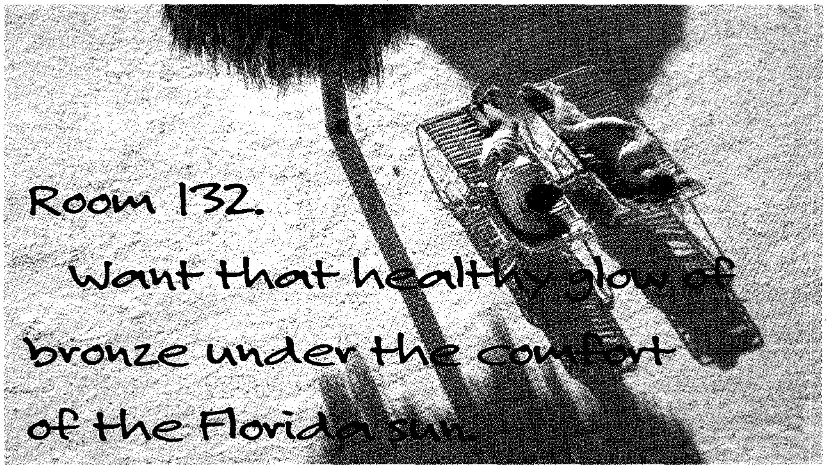
DETAILS Le Chateau Frontenac (800-441-1414; rooms go for about $120); Carnaval information (888-522-3383); Quebec-Tourisme (800-363-7777, www.tourisme.gouv.qc.ca).

WEEKEND 17

Fat Tires

NEGRIL; FEBRUARY 12–13, 2000

Think of Negril, and you probably think the same thing you think about every other island in the Caribbean. Beaches and sun. Sun and beaches. But Negril's best-kept secret is its miles of unspoiled bike trails that wind through the bougainvillea fields and coral beds high above Negril Bay. Once a year, the second weekend in February, the whole place hops on Jamaican "knobby tread" mountain bikes and heads off-road for the Negril Fat Tire Festival, which culminates in a 21-mile cross-country race. En-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thusiasts of all skill levels can participate, and there's a shorter route for beginners. The festival also features a head-to-head downhill speed race (not for the fainthearted), a biking scavenger hunt through town, and a rock concert with Jamaican and American headliners.

For off-trail recuperation, check into the Rockhouse, a recently overhauled boutique hotel of thatched-roof octagonal huts with snorkeling, kayaking, and cliff-diving right in your own front yard. At sunset, the sky turns the color of rum punch, at least when viewed from the deck of the Rockhouse restaurant, which serves first-rate Jamaican cuisine. WHITNEY WALKER

DETAILS The Rockhouse (876-957-4373; www.rockhousehotel.com; double rooms start at $100; restaurant entrées, $10 to $15); Fat Tire race registration (876-957-0155; www.webstudios.com/rusty; Air Jamaica (800-523-5585); Jamaica Tourist Board (212-856-9727).

WEEKEND

Folie à Deux

PARIS; FEBRUARY 19–20, 2000

Valentine's Day falls on a Monday, so that morning just slip her (or him) the plane tickets and whisper, "I'll see you this weekend in Paris." And even if the fashion crowd heads to the Hôtel Costes and celebrity-seekers to the Ritz or Crillon, true romantics require someplace a little more discreet. So try the cozy L'Hôtel in Saint-Germain-des-Prés, and sleep in the legendary French music-hall star Mistinguett's mirrored Art Deco bed or in a room with kinky floor-to-ceiling leopard-print wallpaper. (Skip the room where Oscar Wilde died.) To add even more spice to the weekend, stop by the world's best lingerie store, Sabbia Rosa—Catherine Deneuve, Sharon Stone, and Faye Dunaway are all fans. On Saturday evening, head over to the city's most romantic square—the arcaded place des Vosges—and feast on feuillantine de langoustines and agneau en nougatine in the low-lit grandeur of the Michelin-three-star L'Ambroisie. Then, on Sunday, after breakfasting at the Café de Flore and making out on the Pont des Arts and in the Palais Royal gardens, wander over to the Musée Rodin and admire the sculptor's most famous work—*The Kiss.*

IAN PHILLIPS

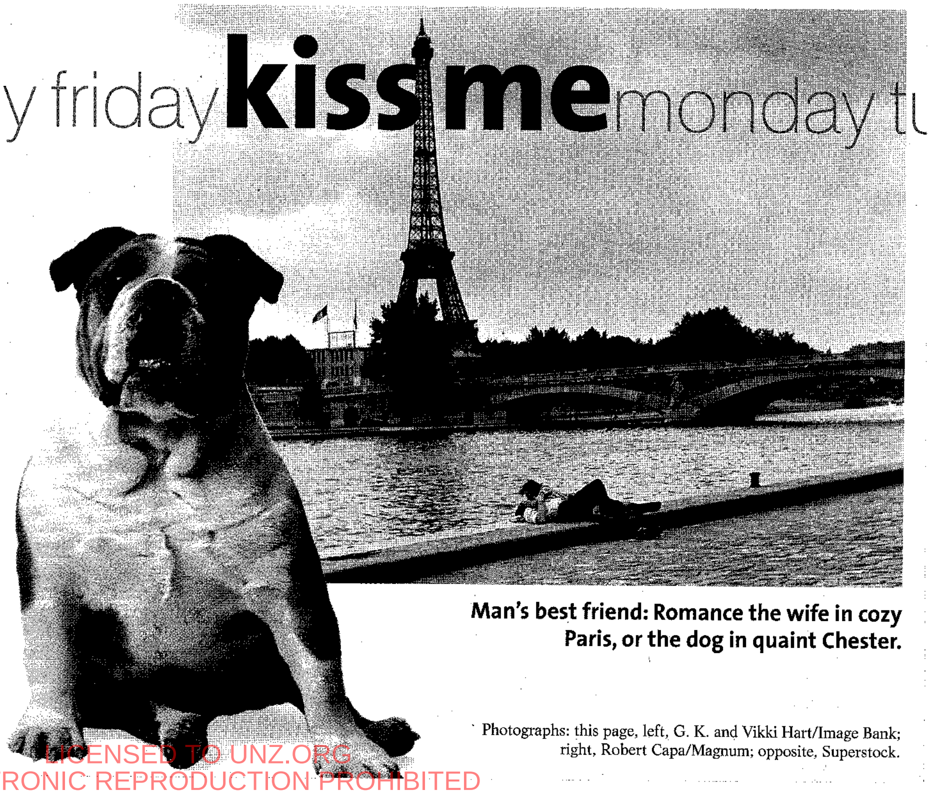
DETAILS L'Hôtel (13 rue des Beaux-Arts; 33-1-44-41-99-00; double rooms start at $311); Sabbia Rosa (73 rue des Saint Pères; 33-1-45-48-88-37); L'Ambroisie (9 place des Vosges; 33-1-42-78-51-45; complete meals, without wine, start at $119); Musée Rodin (77 rue de Varenne).

WEEKEND 49

Travels With Chester

CHESTER, CONN.
FEBRUARY 26–27, 2000

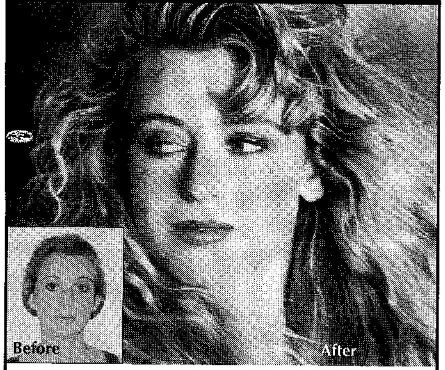
If any member of your household happens to be furry, the first thing you should ask when planning a weekend jaunt is "Do they take pets?" And if, as with me, your dog is



Man's best friend: Romance the wife in cozy Paris, or the dog in quaint Chester.

Photographs: this page, left, G. K. and Vikki Hart/Image Bank; right, Robert Capa/Magnum; opposite, Superstock.

Important news for women with short, flat or thinning hair.



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COLUMBIA
School of General Studies

named Chester and your favorite nearby destination is the southeastern Connecticut countryside, the choice of where to stay is predestined. How can I resist spending a weekend with Chester at the Inn at Chester? Fortunately, the Inn at Chester is a charming place, built around an old farmhouse and situated amid woods and fields, within easy reach of excellent antiques shops and hiking trails. Chester and I and a mutual friend stayed in the Lincoln Suite, the inn's fanciest ($215 a night), with a fireplace in the living room and a four-poster canopied bed in the bedroom. Although the inn has a highly regarded restaurant, I think it's worth taking the ten-minute drive into the charming Connecticut River town of Chester to dine at the Restaurant du Village, which many (including me) consider one of the best places to eat in the state. So good, indeed, that we left without doggie bags, but I made it up to Chester the next morning, I hope, with a romp through the inn's wooded acres.

ARTHUR LUBOW

DETAILS The Inn at Chester (860-526-9541; room rates start at $115); Restaurant du Village (860-526-5301; entrées, $21 to $28).

Against all odds: Try the Mohegan Sun casino—what have you got to lose?

WEEKEND

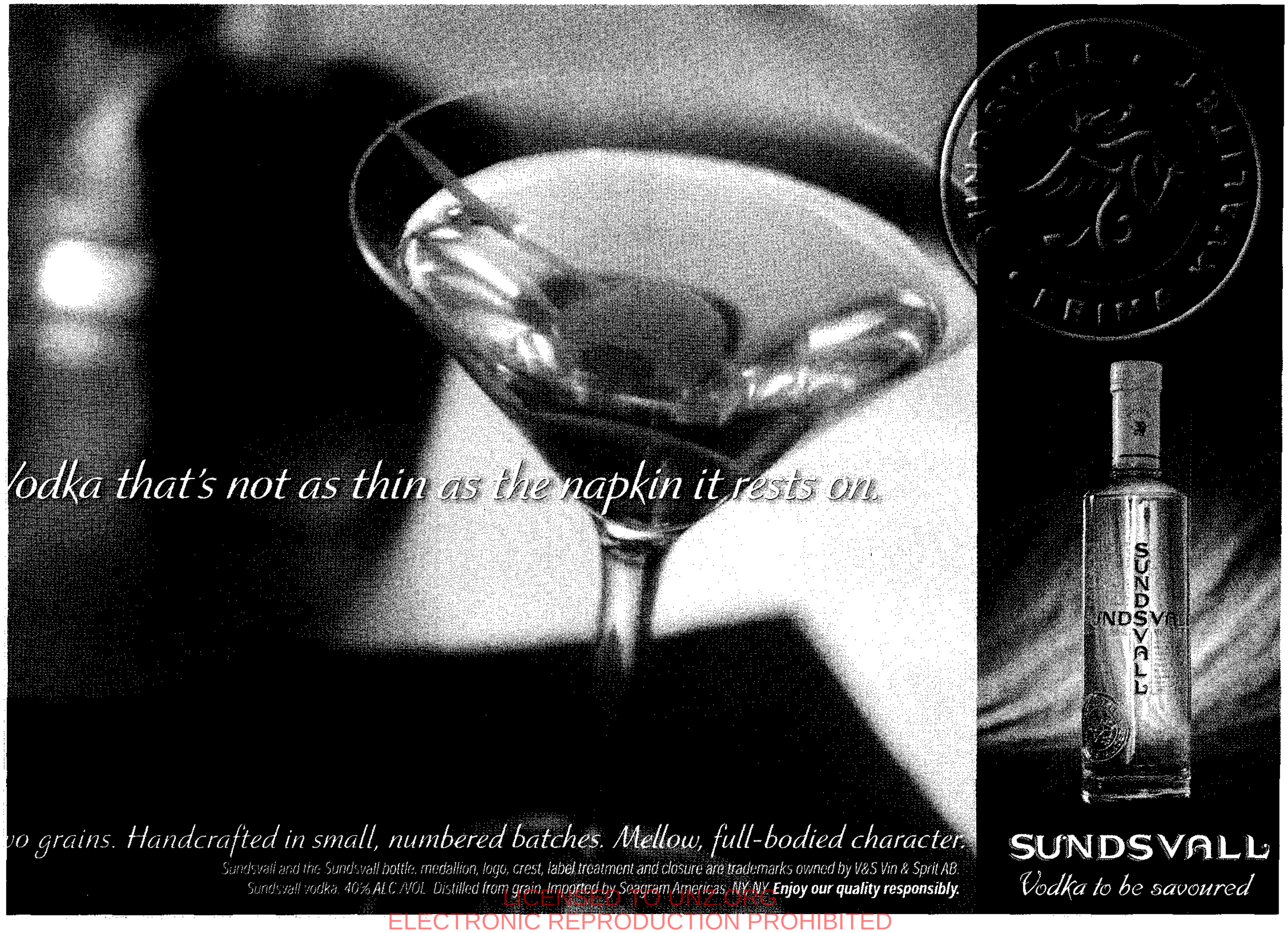
Holiday on Dice

UNCASVILLE, CONN.
MARCH 4–5, 2000

If you're looking for some action, there's Vegas, Atlantic City, and . . . southeastern Connecticut? Now, not far from the Pequot's monolithic Foxwoods, Mohegan Sun offers a *comparatively* elegant atmosphere for one to learn about probability, chance, greed, and, yes, dizzying, unqualified fun. Slots, blackjack, Caribbean stud, roulette, poker, baccarat, Spanish 21, high-stakes bingo—they have it all. If your child is between six weeks and 17 years old, there's a day-evening child-care facility and arcade. If the unceasing symphony of jangling bells, buzzers, and coin outpourings grows tiresome, there's real music performed by solid names like Phoebe Snow, Brian Wilson, and Chick Corea at the Wolf Den amphitheater. But the best part of the game room is that it is circular and thematically quartered-off into seasons, making it impossible to get lost, which means: If you lose your shirt at seven-card stud, you can get out fast. As for accommodations, stay two minutes away at the splendid Norwich Inn & Spa, or in nearby Mystic at the picturesque Whaler's Inn.

BRETT KELLY

DETAILS Mohegan Sun (888-226-7711; www.mohegansun.com); Norwich Inn & Spa (860-886-2401; rooms start at $185); Whaler's Inn (800-243-2588; rooms start at $89).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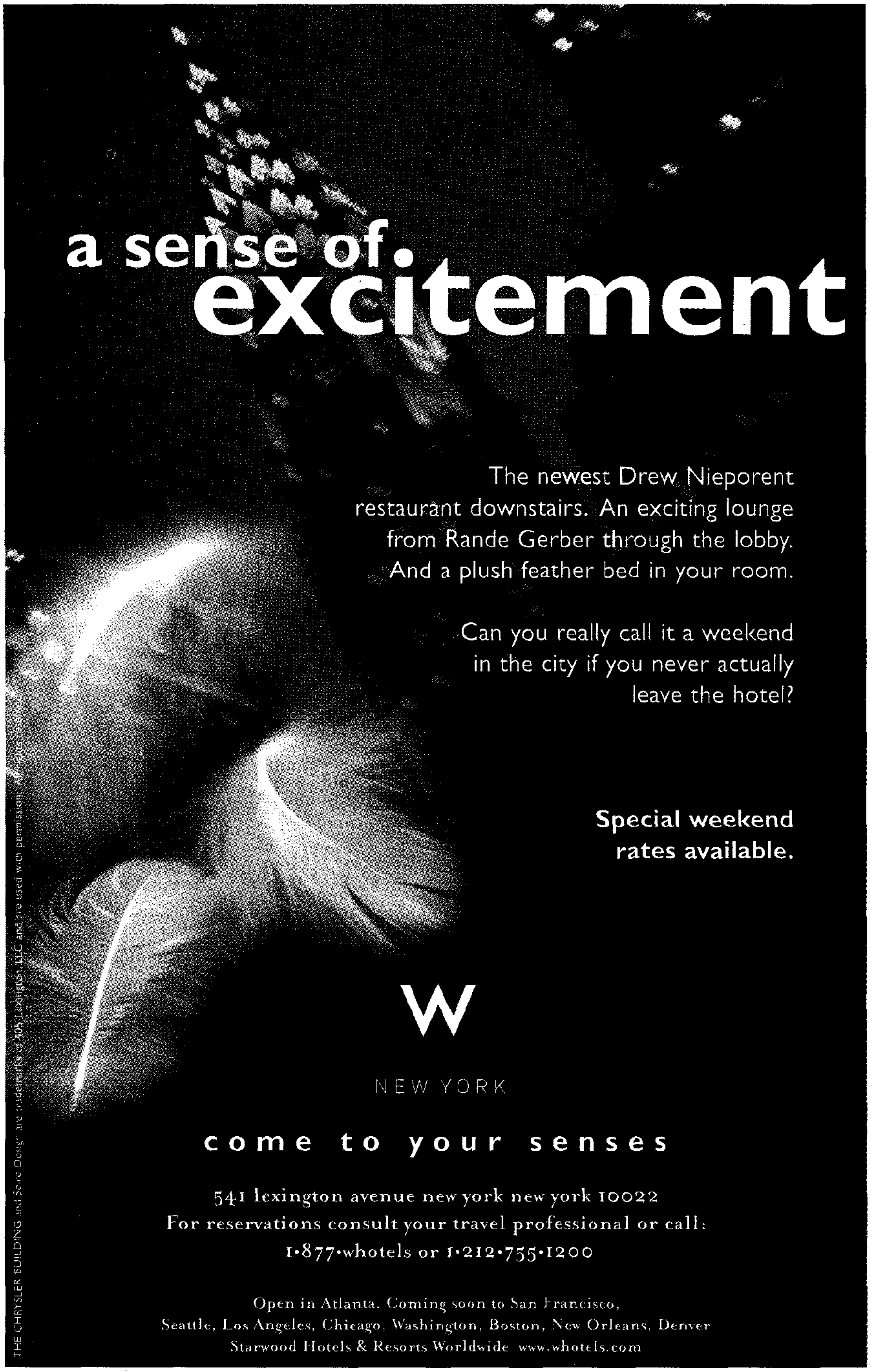

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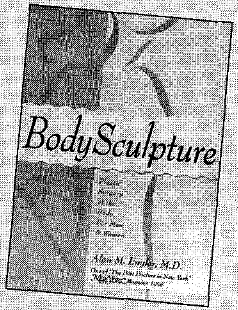

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WEEKEND

The Holmes Team

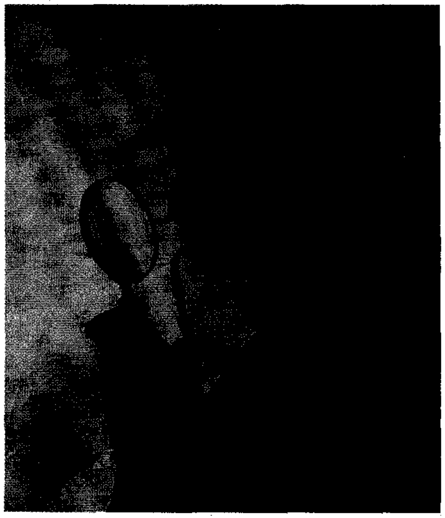
CAPE MAY, N.J.
MARCH 10–12, 2000

Who doesn't love to spend the occasional late-winter weekend afternoon curled up with a good Agatha Christie or a couple of taped episodes of *Law and Order* . . . or maybe Conan Doyle's "Adventure of the Speckled Band"? Take your passion for suspense, and for Sherlock Holmes in particular, to the streets—of Cape May. Twice a year, the Mid-Atlantic Center for the Arts stages its Victorian Holmes Weekend, in which guests, who stay at a handful of participating seaside Victorian inns, solve a carefully scripted whodunit alongside actors portraying Holmes and Dr. Watson. Participants are encouraged to suit up in Victorian gear (and be judged by a period-fashion designer), creating what is undoubtedly the highest concentration of deerstalkers, meerschaum pipes, and inverness capes ever to be found in southern Jersey. Follow the duo in and out of neighboring inns grilling witnesses, inspecting crime scenes, and combing the charmingly gaslit streets for clues before inevitably solving the mystery and putting Scotland Yard to shame.

SARAH BERNARD

DETAILS Mid-Atlantic Center for the Arts (800-275-4278; $105 per couple, including performances and lunch); call for a list of participating inns.

iday plug i



Photographs: this page, Jack Reznicki/The Stock Market; opposite, Paul and Linda Marie Ambrose/FPG.

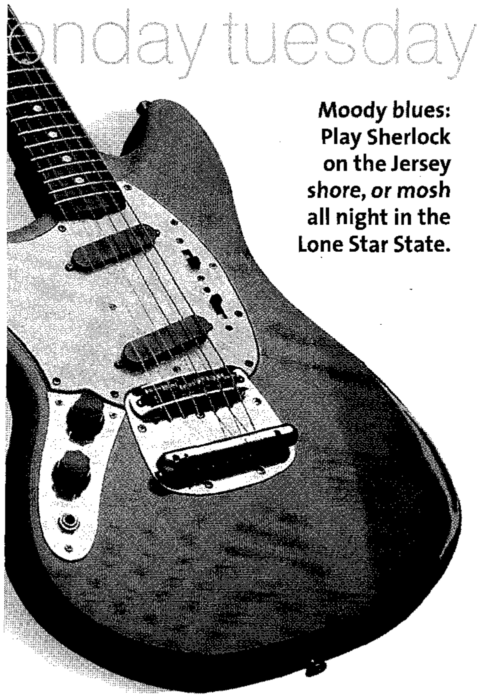
TuneTown

AUSTIN, TEX.
MARCH 18–19, 2000

Austin's not just for serious slackers anymore. Over the past decade, the hustling South by Southwest Music Festival has mushroomed into a four-day, Texas-size buffet of 700 bands and free barbecue where performers from Beck ('94) to the Fugees ('96) have launched their careers. The perfect weather has helped turn this annual event into "the spring break for the music industry," so first make a *very* early reservation at the laid-back Austin Motel (already booked solid for 1999) or the upscale Omni. Weekend all-access music badges are $245 in advance, but if you don't mind skipping the seminars, you can try your luck at Waterloo Records, where unsold showcase wristbands, with more-limited access, are sold to locals for $65. For dinner, avoid the crowded downtown restaurant corridor and make a detour east of the I-35 to Sam's BBQ for a rib plate that will power you through those late-night showcases. And the breakfast tacos at Juan in a Million will tame any and all Lone Star hangovers.

HUNTER KENNEDY

DETAILS South by Southwest Music Festival (512-467-7979; www.sxsw.com); the Austin Motel (512-441-1157; rooms start at $90); the Omni Austin Downtown Hotel (800-THE-OMNI; rooms start at $189); Waterloo Records (474-2500); Sam's BBQ (478-0378; entrées, $5.95 to $7); Juan in a Million (472-3872; breakfast taco, $1.85).



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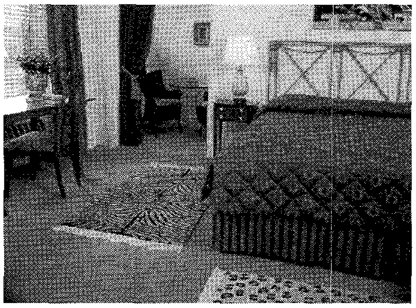

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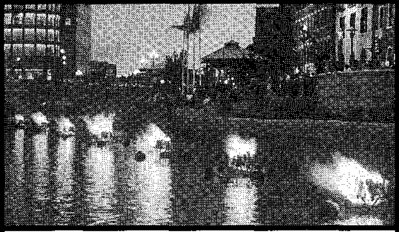

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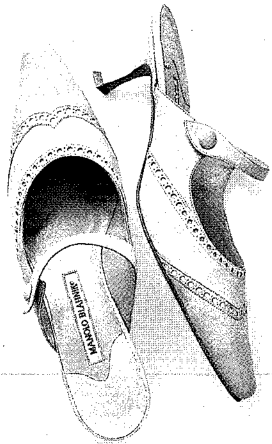
BY SALLY SINGER

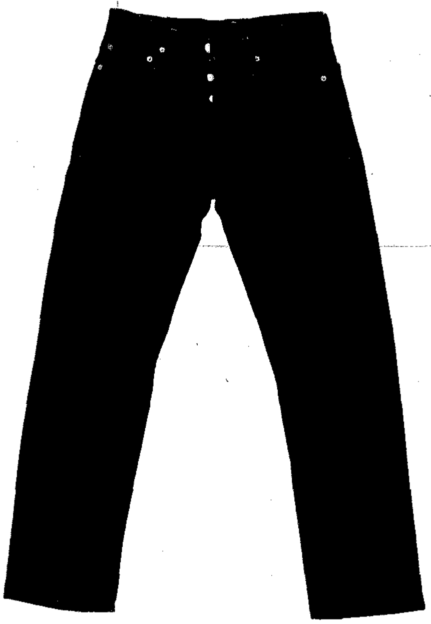
LAW OF THE PACK

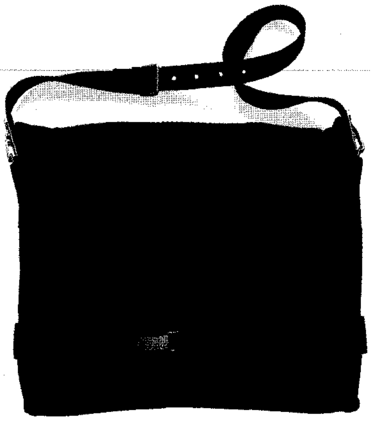


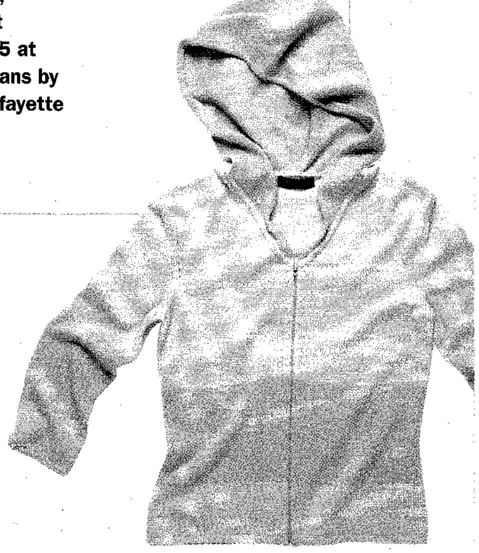
LONDON WEEKEND

GOAL: To achieve funky yet feminine aristo-boho chic with five easy pieces. Toss on stovepipe cashmere jeans, comfy mules, and a hooded cardigan to prowl Portobello Road. Switch jeans for an A-line slip dress for lunch at the Ivy. Lose the sweater for a night at the theatre. Keep warm and dry in a sleek yet sensible coat. Carry it off in a very Britain-meets-the-millennium messenger sack.

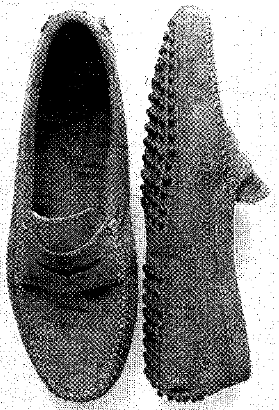
CREDITS: Chaiken and Capone raincoat, $330 at Barneys New York and Scoop (1275 Third Avenue, near 73rd Street, and 532 Broadway, near Prince). Wing-tip slide by special order at Manolo Blahnik (31 West 54th Street). Paul Smith silk slip dress, $525 at Barneys New York and Bloomingdale's. Rebecca Moses cashmere sweater, $1,400 at Bergdorf Goodman or by order from Janet Brown, Port Washington, N.Y. Canvas city bag, $425 at Burberry London (9 East 57th Street). Cashmere jeans by Fake London, $940 to order at Nylon Squid (222 Lafayette Street) and Barneys New York.

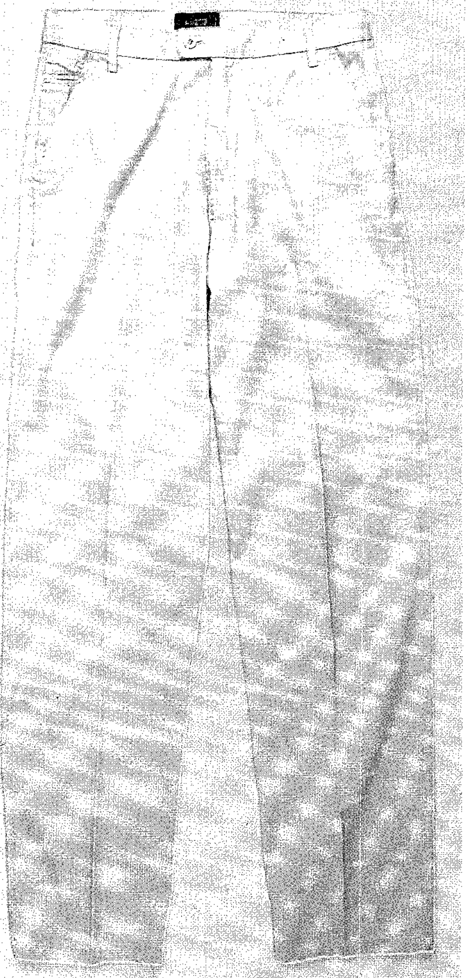






PHOTOGRAPHED BY NEDJELJKO MATURA

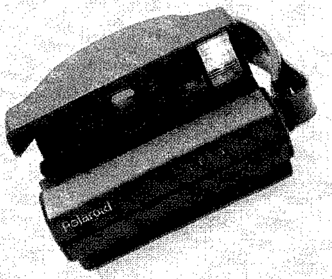




RHINEBECK WEEKEND

GOAL: To look luxuriously utilitarian—antiquing is not for slobs. Head north on the Taconic in suede driving loafers, a slate T (so much cooler than white), and well-cut khakis. Add a navy suede shirt, worn buttoned and untucked, in place of a jacket. Snap potential buys with a sporty new Polaroid. Store your smaller finds in a scuff-free, weatherproof canvas-and-leather weekender bag.

CREDITS: Suede shirt by Salvatore Ferragamo, $850 at Salvatore Ferragamo, 725 Fifth Avenue, at 56th Street, and Saks Fifth Avenue. Men's tan suede moccasins by Tod's, $245 at Tod's (41 East 57th Street) and Saks Fifth Avenue. Wilke-Rodriguez khaki pants, $88 at Bloomingdale's, Saks Fifth Avenue, and Wilke-Rodriguez (800-44-WILKE). Twill cabin bag by Coach, $450 at Coach stores and 800-262-2411. Polaroid Spectra, $99 at the Wiz (555 Fifth Avenue, at 46th Street). Hugo Boss T-shirt, $15 at Bloomingdale's.



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MARKET EDITOR: SHYAMA PATEL
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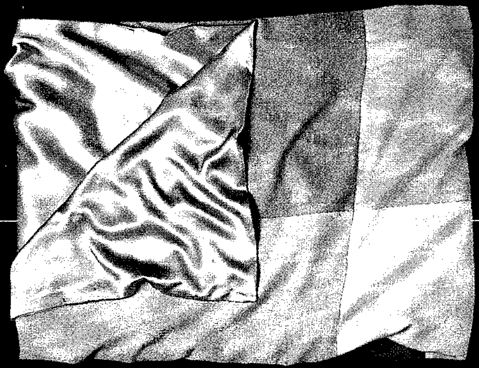
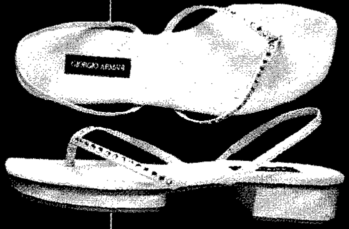
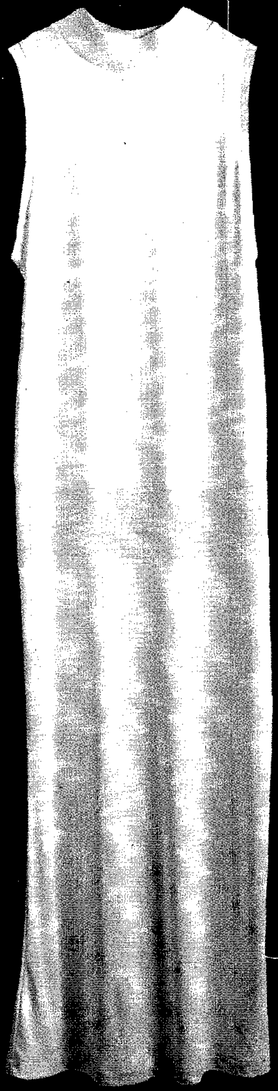


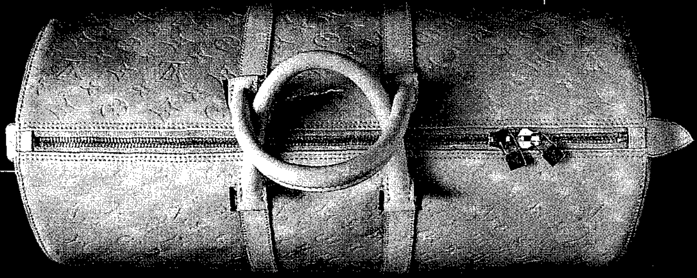


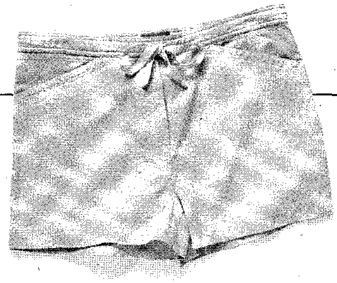
LAS VEGAS WEEKEND

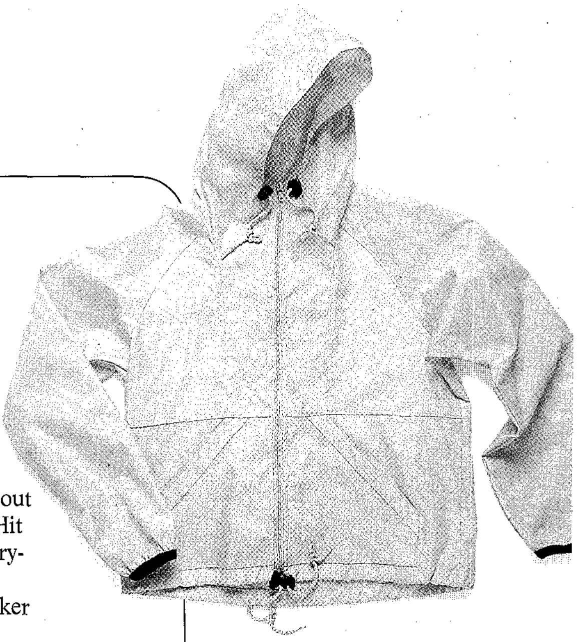
GOAL: To appear the big spender by spending big on five key pieces. Hit the slots in a slinky sheath and diamanté sport thong sandals. Strap on an icy-white waist pack to keep winnings close to home. When chilly, wrap up in a stole that wins, day to evening; this one has patchwork pashmina blocks on one side, silver satin on the other. Check out Siegfried and Roy (again) by trading the sheath for a bugle-beaded slip and wearing the stole, silver side out, as a cape. Pack rich, think rich: a monogrammed satchel hits the jackpot every time.

CREDITS: White leather belt bag by Tod's, $650 at Tod's (41 East 57th Street) and Bergdorf Goodman. Pashmina patchwork blanket by Gabrielle Sanders, $1,980 at gsanders@macconnect.com and 966-2236. Rhinestone thong sandal by Giorgio Armani, $495 at Giorgio Armani (760 Madison Avenue, at 65th Street). Silver bugle-beaded slip dress by Krizia, $2,150 at Krizia (769 Madison Avenue, at 66th Street). Mercer duffel bag for Louis Vuitton, $1,490 at Louis Vuitton (49 East 57th Street). White stretch tank dress by Lawrence Steele, $385 at Scoop (1275 Third Avenue, near 73rd Street, and 532 Broadway, near Prince Street).





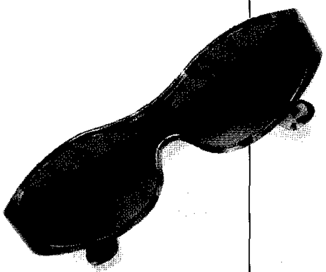




KEY WEST WEEKEND

GOAL: To go from surf to sociable without looking like an extra from *Baywatch*. Hit the beach in a wave-friendly bikini, terrycloth mules, and wraparound shades. Add drawstring shorts and a windbreaker for seaside dining. Swap swimsuit and shorts for a patriotic, fashion-y frock for about-town touring. The bag that goes from beach to baggage rack? A sweet and chic tote in cherry red and hot pink.

CREDITS: Roxy Quiksilver bikini, $68 at Boardriders Club (109 Spring Street). Drawstring shorts by Esprit, $32 at 800-4-ESPRIT. Nylon windbreaker by Polo Jeans Co., $78 at Macy's, Polo Jeans Co. (115 Fifth Avenue, near 19th Street), and Bloomingdale's. NASA tank dress by Pleats Please Issey Miyake, $255 at Pleats Please (128 Wooster Street). Jerome Gruet Beach Bag, $175 at Bergdorf Goodman. Jimmy Choo "Bora-Bora" sandals, $280 at Saks Fifth Avenue and Jimmy Choo (645 Fifth Avenue, at 51st Street). Beausoleil for Robert Marc sunglasses, $230 at Robert Marc Opticians (575 Madison Avenue, near 57th Street).



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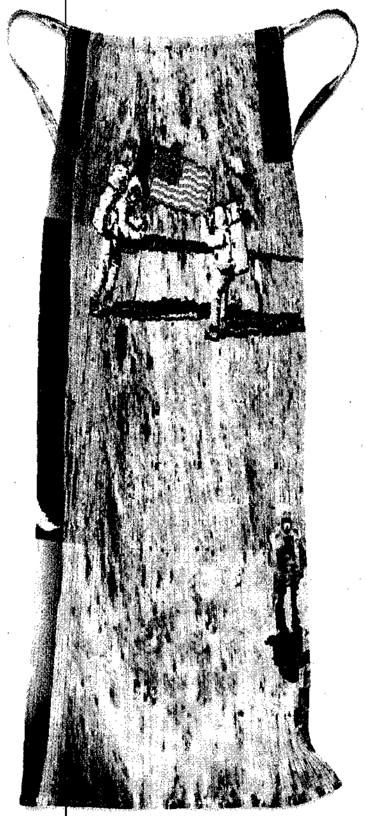
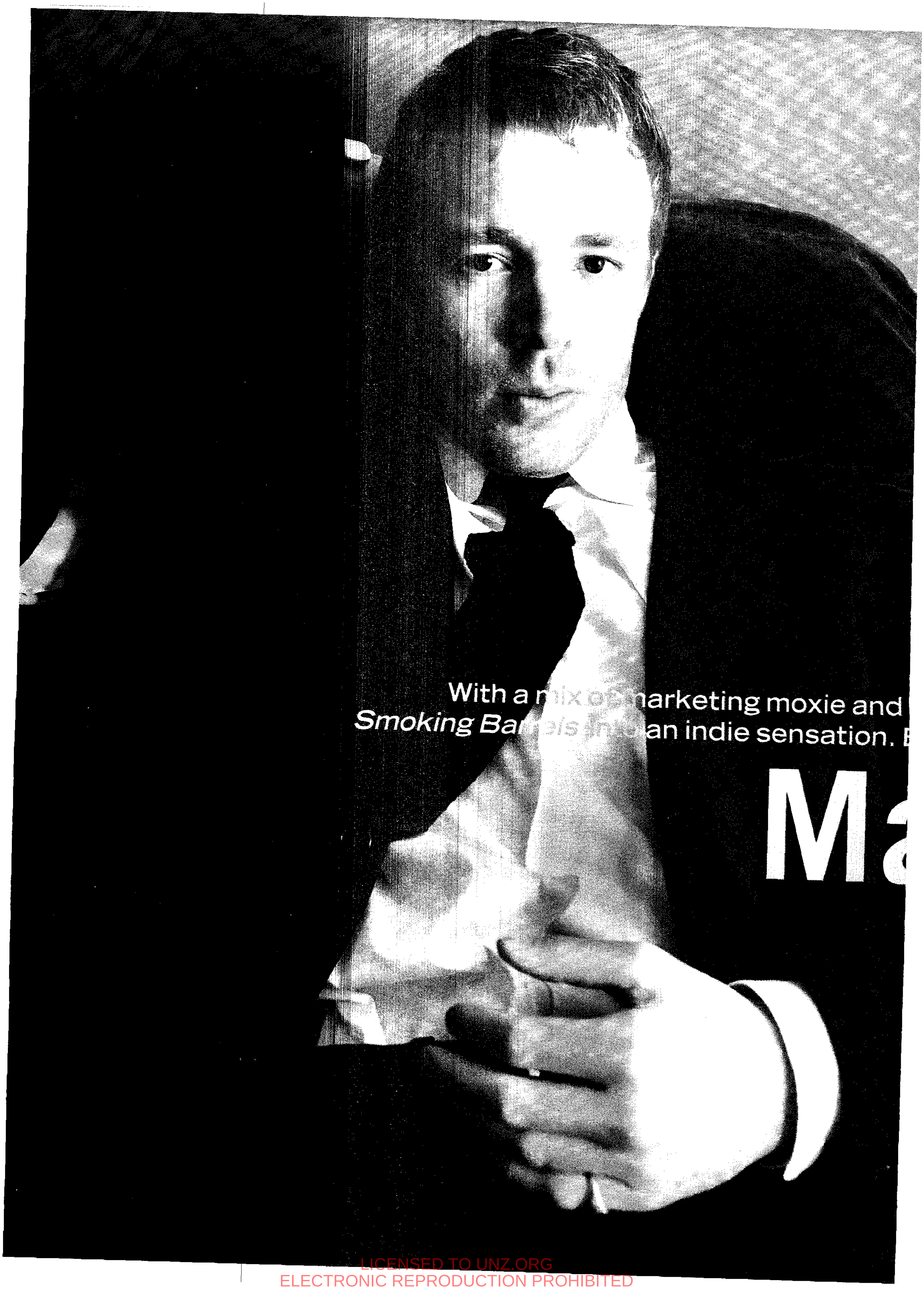




With a mix of marketing moxie and
Smoking Barrels into an indie sensation.

Ma

h charm, **Guy Ritchie has turned his movie** Lock, Stock and Two
Madonna's boyfriend hasn't hurt, either. **By Vanessa Grigoriadis**

erial Guy

AT LAST, A VIABLE EXPLANATION for Madonna's recently acquired Alistair Cooke accent. Perhaps it's her current paramour, British-born indie auteur Guy Ritchie, who has been crisscrossing America for the past five weeks flogging his much-hyped new movie, *Lock, Stock and Two Smoking Barrels,* a baroque farce about gangsters on London's East End. "This is a dream come true for me," says the first-time writer-director, who went from directing low-rent German techno videos to getting a second feature greenlighted by Sony in less than a year. "I love this bloody country!"

Boyishly handsome, artfully tousled, and kept trim by a diet primarily comprised of shellfish and ale ("the warmer, the better"), Ritchie puts his age at 30 even though British papers insists he's nine years older. As befits any chum of Madonna, he's also proved adept at collecting column inches: In the past month, he's been sighted mamboing with Miss M at Moomba, falling out of a limo an hour late for his L.A. premiere, and cavorting naked in the snow with friends at Sundance. "We had a hot tub at this very flash hotel, and you know, Englishmen aren't used to hot tubs," Ritchie explains with a high-pitched giggle. "So we all got in there, and someone came up with the stupid idea that whoever got into the snow would get $20. Before we knew it, *everyone* was in the snow, and no one got the $20."

Ritchie and his clean-scrubbed, Gucci-clad brat-pack of modelish actors are the newest icons of "laddism," a testosterone-infused celebration of working-class British culture best represented by the brawler ethos of *Loaded* magazine, Oasis, big-beat music, and soccer hooligans. "When boys get together in America, it's a bit of a frat-boy thing," says Ritchie. "Whereas in England, we're all just together for a laugh, really."

Severely dyslexic, Ritchie left school at 15 and worked at menial jobs like digging sewers for hotels on the Greek island Ios, then spent several frustrating years directing commercials before embarking on *Lock, Stock.* "I started the long process of lying in order to make the film," says Ritchie. "Lying gets more films made than money."

Beatings with a rubber dildo are just one of the indignities suffered by *Lock, Stock*'s quartet of put-upon heroes—loquacious, waify twentysomethings who get taken for half a million quid by seasoned thugs in a card game. Desperate to recoup the money, the liquored-up lads get mixed up with a bevy of crooks—including a pair of menacing creditors named Harry the Hatchet and Barry the Baptist. The film's dialogue runs to lines like this one, delivered by a West Indian sporting a retro Afro: "If the milk turns out to be sour, I ain't the type of pussy who will drink it."

Adding a dose of street cred to the cast are a couple of real-life con men, including a former bare-knuckle-boxing champ and a heavy who was "discovered" at the Smithfield meat market. Notoriously pugilistic soccer player Vinnie Jones, who plays a vicious debt collector in the film, was jailed for assault on the first day of production—a case of life imitating art imitating life.

In any case, Ritchie's hyperverbal street dilettantes seem better suited to post-Tarantino American independent movies than to fusty British crime capers like *The Long Good Friday* or *The Italian Job.* Just as Tarantino added surf music, ebonics, and California color to Chinese gangster plots, Ritchie has Anglicized Tarantino's mid-nineties gestalt. Ritchie even subtitles one particularly slangy scene, giving viewers a hand with lines like "an Aristotle of the most ting-tong piddly in the pub" (a request for hard liquor). The movie's sepia-toned underworld and incessant existential banter bear an uncanny resemblance to Tarantino's 1992 hit *Reservoir Dogs*—still the height of chic in London, where it draws sellout audiences to midnight showings. Ritchie insists he has never watched the movie to conclusion.

Indeed, he has his own surprisingly conventional ideas about cinematic success. His dream for the future: "To make movies like Jerry Bruckheimer's." One of his biggest champions: Tom Cruise, who yelled "This movie rocks!" at an L.A. screening. His favorite movie of recent vintage: *Meet Joe Black,* which he praises as "wonderful. So American!"

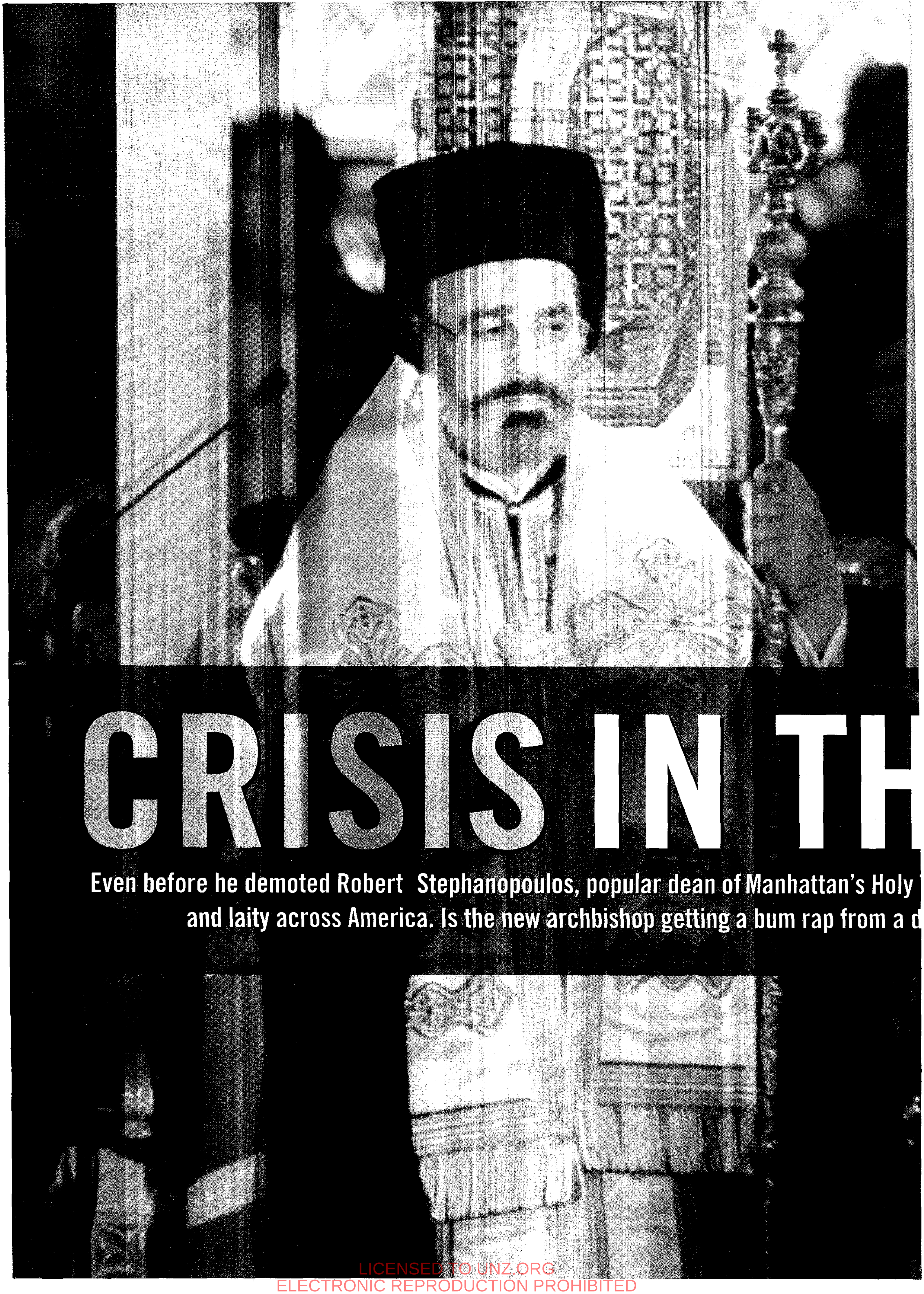
What about that old-world British reserve, that soigné cool? The social miniatures of Mike Leigh, the passion plays of Neil Jordan, the phantasmagorias of Terry Gilliam? Bollocks! says Ritchie. "What British filmmakers do *you* respect? Only a handful of them that are any good at all, and none of them makes any money."

Lock, Stock has benefited from an intercontinental feedback loop, wherein trumped-up reports of British-hit status (while more profitable than most domestic movies in England, the film actually opened to mixed reviews) fed U.S. ardor, which fed British buzz, and so on. "In Britain, none of those media geezers even know my name," he complains. A long line of distributors, including Miramax, passed on the movie when Ritchie initially approached them ("People were saying it was absolute shit," he admits), though the film's soundtrack—a mix of James Brown, the Stone Roses, and Skanga—was immediately snapped up by Madonna's Maverick label.

It wasn't until Ritchie's 27-year-old producer, Matthew Vaughn, approached his godfather, Hard Rock Cafe owner Peter Morton, that $1.6 million was raised to shoot the feature in the first place. Morton roped in additional funding from Steve Tisch (producer of *Forrest Gump, Risky Business,* and *The Postman*) and Trudie Styler (who convinced her husband, Sting, to consent to a cameo). "I had the best time of my life with these guys: drinking, carousing, just being boys," says Tisch. "It didn't stop when the camera stopped rolling. I *love* this 'lad' phenomenon."

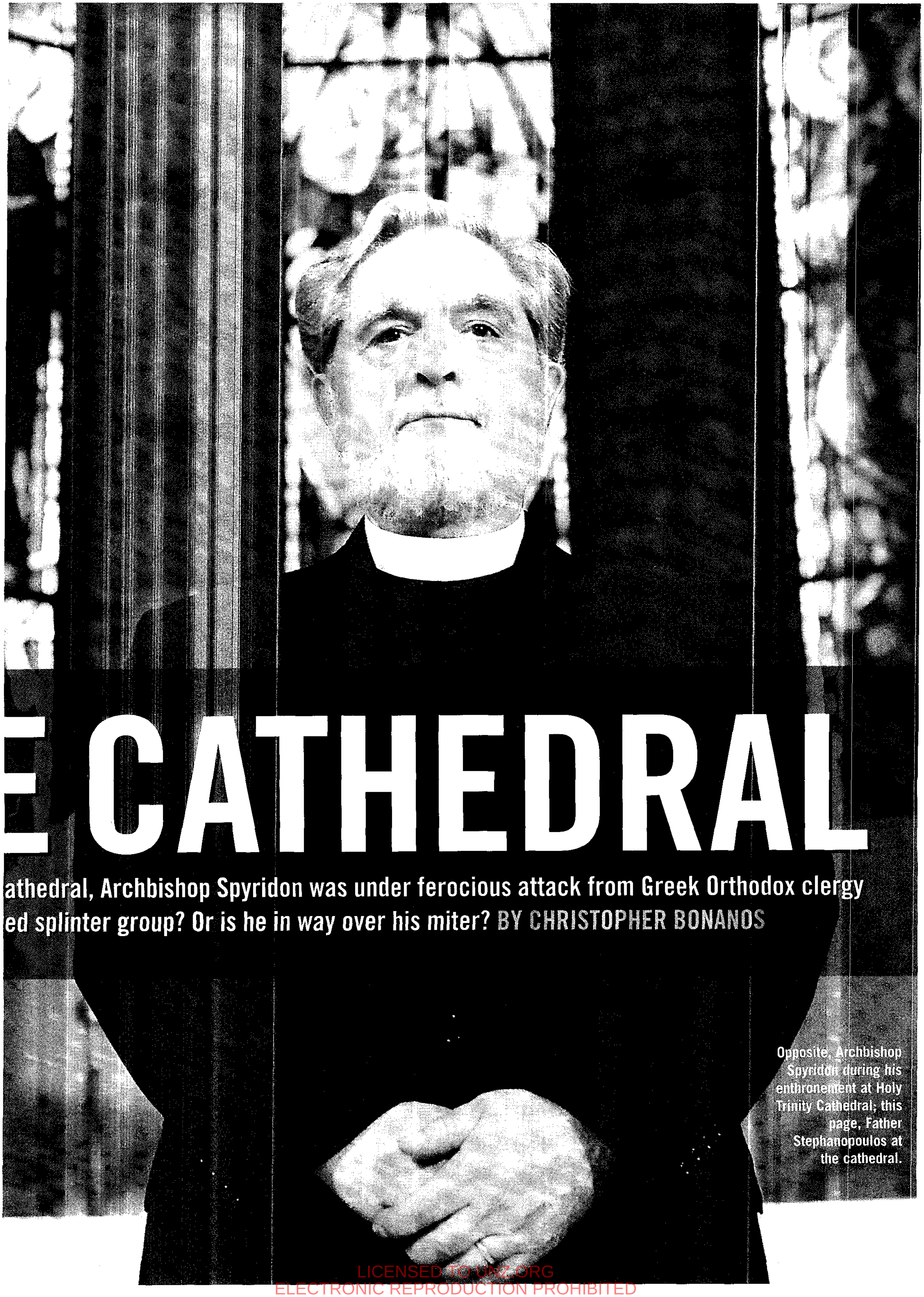
So, apparently, does Ritchie. "In London, we're all killing ourselves working for nothing," says the director, relaxing in a plush suite at the Four Seasons. Before *Lock, Stock,* he never earned more than £5,000 from any project, a lifetime of relative poverty has helped him reorder his priorities, he says: "All I care about is putting food on my table, bringing home the bacon. I admit it. I'm utterly bourgeois." ■

Photograph by Catherine Ledner



CRISIS IN TH

Even before he demoted Robert Stephanopoulos, popular dean of Manhattan's Holy
and laity across America. Is the new archbishop getting a bum rap from a d



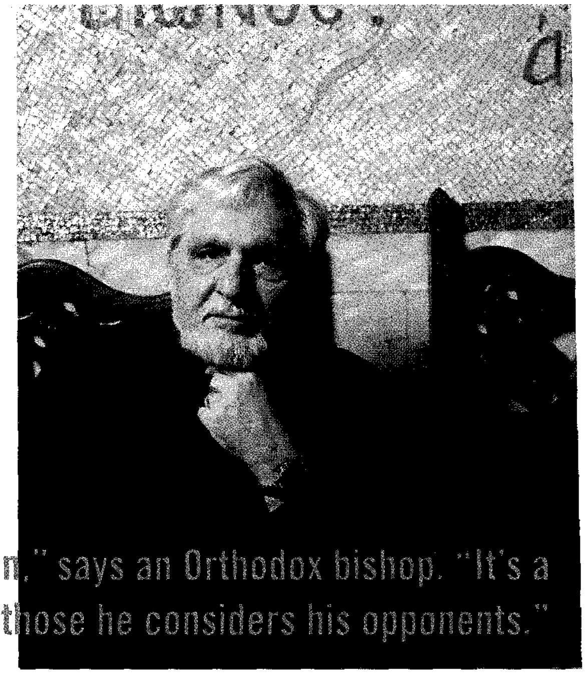
E CATHEDRAL

athedral, Archbishop Spyridon was under ferocious attack from Greek Orthodox clergy
ed splinter group? Or is he in way over his miter? BY CHRISTOPHER BONANOS

Opposite, Archbishop Spyridon during his enthronement at Holy Trinity Cathedral; this page, Father Stephanopoulos at the cathedral.

THE MEETING WAS NOISY AND ARgumentative, as church-basement events tend to be. Still, says Robert Stephanopoulos, "it went better than I expected." Father Stephanopoulos, who is the dean of Holy Trinity Cathedral on East 74th Street, the highest-profile Greek Orthodox church in America—and yes, he's George's dad—had been called on this recent Sunday afternoon to address a few hundred very agitated parishioners. A week before, on January 20, the Greek Orthodox Archdiocese of America had told Father Robert, as he is widely called, that he was being relieved of most of his duties.

He'd be kept on at the cathedral, according to the letter he had been handed, but largely as an aide to the new priest, Gabriel Karambis, who is also director of the national ministries for the archdiocese. A statement issued later that week had added that Stephanopoulos would retain the title of dean and take on some extra duties, in a new post involving the church's boroughwide presence at hospitals and schools. (Stephanopoulos wryly calls it "the Manhattan Project.") It was hard to see the move as anything but a severe demotion, however, and Father Robert's supporters had called this meeting to express their anger and demand answers.



"Stephanopoulos doesn't deserve a demotion," says an Orthodox bishop. "It's a case of Archbishop Spyridon getting even with those he considers his opponents."

Dozens of parishioners had signed a letter to the archbishop of America, Spyridon, calling for him to participate in a sort of parish town meeting at the cathedral. But Spyridon was out of town. When Karambis came to the front of the room, he was nearly shouted down.

"He is still your priest," Karambis said, munching on a piece of *antidoron,* the bread distributed at the end of each Sunday service. "Nothing has changed."

"Stop chewing!" someone yelled out.

Tough crowd. Except for when Stephanopoulos spoke—clearly trying to put the best face on his situation while conveying that he wasn't all that thrilled. Parishioners interrupted with applause after nearly every sentence. One woman came alive as he finished: "It's ironic that you, who are most wronged, are being made to endorse this, Father."

Someone asked about Spyridon and his motivation. "It's his church, to do with as he pleases," Father Robert responded, choosing his words carefully.

"It is *our* church!" a firm voice from the back of the room interjected, to more applause.

THE BOUT WITH REBELLIOUS NEW YORKERS was just the latest in a series of escalating confrontations in the brief reign of Archbishop Spyridon, the ecclesiastical leader of the American branch of the Greek Orthodox church. Since he was enthroned in 1996, the archbishop, headquartered on East 79th Street in Manhattan, has had a ride bumpy enough to set his black *kalimafi* askew, if not knock it off his head altogether. Clergy and laity alike have expressed fury over what many describe as his despotic rule. Apparently installed to reel in the American parishes thought to be straying from the church leadership in Constantinople, Spyridon, the first American-born archbishop, has made a series of unpopular theological rulings and even less popular personnel changes. Statements of protest—one signed by the five top American bishops calling for Spyridon's resignation, another signed by nearly a quarter of the Greek Orthodox priests in America (including Stephanopoulos)—have been delivered to the church leaders in the old world, only to be rejected.

In response, the archbishop has simply removed anyone who openly challenges him. Stephanopoulos "doesn't deserve a demotion," says an old friend of his, Maximos, the bishop of Pittsburgh. "It's one of those cases where Archbishop Spyridon tried to get even with the guys who he considers his opponents—who he considers his enemies."

Spyridon's supporters contend that this is all about politics. The people driving the revolt are disaffected cranks, they say, still in thrall to his popular predecessor, Archbishop Iakovos. One prominent Greek-American leader says it's no wonder Stephanopoulos was demoted: "He's been kicking at the archbishop for three months. A guy in the Catholic Church who signed a letter criticizing the cardinal? He'd be in China immediately!"

So the punches and counterpunches continue, from angry press releases to firings to lawsuits and funds withheld in protest. A fortnight ago, Spyridon offered to resign, in a rhetorical, off-the-cuff remark that his office has since discounted. Whether Spyridon is a man peculiarly, even astonishingly, ill-suited to his job or simply a misunderstood figure clumsily growing into a difficult role, his tenure as archbishop has triggered a battle, religious and secular, that can be described—in the most literal sense—as Byzantine.

IAKOVOS, SPYRIDON'S PREDECESSOR AND THE archbishop of North and South America for 37 years, was a legend within the Greek-American world, and his black-hatted, white-bearded figure, which popped up routinely at political conventions and in the Oval Office, had over the years become familiar even to non-Greeks. He'd marched on Selma with Martin Luther King Jr. in 1965, and the two made the cover of *Life.* Because of his charisma and his iconic status—and, some say, his ego—Iakovos had also consolidated a great deal of power.

In the years just preceding his retirement, Iakovos had hinted that it might be time for the American church to consider declaring its independence from the Old World. While the Greek church in America allows parishioners considerable say in running their affairs, power is still centered in the Phanar, the headquarters in Constantinople (the church uses the old name rather than the Muslim *Istanbul*), presided over by Ecumenical Patriarch Bartholomew I. In 1970, the Russian Orthodox Church in the United States broke off from its mother ship, and it has been suggested that the American Greek church could do the same.

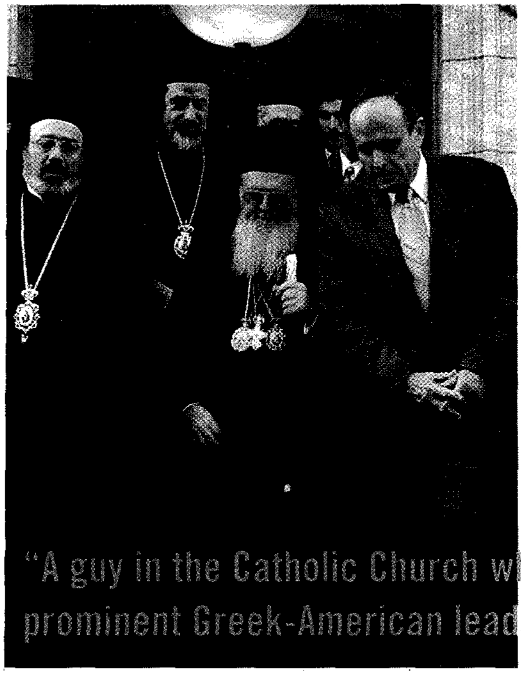
It's not surprising that the American church would want independence; the American hierarchy is far more democratic than its counterparts. But it's equally clear why Constantinople would be horrified at the prospect of losing 2 million of its more prosperous members; Greece itself has just 10 million. The Greek

Photographs: previous pages, left, Frances M. Roberts; right, Joe Tabacca/The Christian Science Monitor; this page, Robert Wright.

church, after all, is a Christian institution headquartered in a predominantly Muslim country—and, religious differences aside, the Greeks and Turks have carried on one of the world's longest-running dysfunctional relationships. (The Phanar regularly gets pushed around by the Turkish government; someone even tossed a bomb over its walls in 1997.) Greece is also a relatively poor country and a traditionally corrupt one. American Greeks, on the other hand, hold an astounding amount of wealth—and visibility, too, from George Stephanopoulos to CIA director George Tenet even to actress Jennifer Aniston.

That all translates into funds for the Phanar. Few were therefore shocked by rumors that the independence-minded Iakovos's retirement, though hardly unexpected—the man was 85—might not have been wholly voluntary.

Higher powers: Left, Father Robert Stephanopoulos at Holy Trinity Cathedral last week; below, from left, Archbishop Spyridon, Patriarch Bartholomew, and Mayor Giuliani.



"A guy in the Catholic Church who signed a letter criticizing the cardinal?" says one prominent Greek-American leader. "He'd be in China immediately!"

WHO COULD FOLLOW HIM? ON THE FACE of it, Spyridon looked like a good bet. The Americans drawing up recommendations for the Phanar wanted someone in touch with American ways, who spoke good English, who'd tie together the Old World and the New. Spyridon was born George Papageorgiou in Warren, Ohio, the son of a doctor. His English is newscaster-perfect. Improbably, he's a computer nut, capable of batting around the pros and cons of Netscape versus Internet Explorer. He is also comparatively young—51 when he was enthroned two and a half years ago.

"I think everyone was willing to give him the benefit of the doubt," Stephanopoulos says. "We knew there'd be a new man in place, and that things would be different."

"I can't say we weren't hopeful," says Helen Hadjiyannakis Bender, a Fordham Law School professor and former archdiocesan treasurer. "He did seem spiritual and humble and frugal."

Spyridon is not, however, a squishy, folksingers-at-the-altar baby-boomer cleric. Most of his experience has been in Italy, Greece, and Turkey, with their rigid hierarchies. He's spoken out harshly about the so-called Protestantization of the American church, meaning its tendency to let congregants run their churches.

The prospect of a stringently Orthodox church (*Orthos dóxa,* in classical Greek, means something like "correct belief"), in the old-world sense Spyridon is said to advocate, doesn't sit well with many American worshippers. The on-and-off movement to change the service entirely into English—at the cathedral, the liturgy is part Greek, part English—would be squelched. Requiring non-Orthodox spouses to convert would risk driving younger people away, since about 90 percent of Greek-Americans marry outside the faith.

Taken to extremes, the drive to strict, fundamentalist orthodoxy could, some Americans worry, mean reinventing the church as a Christian equivalent of the Hasidim, alienating casual worshippers and cultural Greeks. In fact, Father Mark Arey, Spyridon's communications director, implies as much: "Separatism isn't necessarily a bad thing. You know, sometimes those little old ladies in the back of the church have far more faith than a lot of people with wealth and power."

Since his enthronement, Spyridon has held a hard line on theological issues. While Orthodox priests may marry before they're ordained, only celibate priests may hold higher offices, and Spyridon has chosen celibate priests over married ones for almost all his administrative appointments, presumably espousing the view that they are more committed to their calling. He also (just briefly) contemplated requiring priests to wear the traditional long beards and tall black hats one sees in Greece.

In America, the celibacy rule limits the talent pool sharply. "We graduated about 30 men a year," says Tom Lelon, a former president of Holy Cross, the Orthodox seminary in Massachusetts. "Probably about 25 of those would be ordained as priests. Out of that number, there would be maybe three." And, Lelon adds, many parishioners have an easier time talking with noncelibate priests. "A priest with a wife and children sometimes has a greater understanding of the problems of a family."

More than a few churchgoers seem to think Spyridon is out of touch as well as out of step. After the recent Christmas Eve service at the cathedral, for example, parishioners commented on the unusual length of the service, and the fact that the bishop's chair, which is traditionally positioned at the side of Greek Orthodox churches, had been parked front and center—facing the altar. One wonders what impelled the archbishop, amid a storm of protest about what is perceived to be imperious behavior, to conduct a major holiday service with his back to the congregation.

WITHIN MONTHS OF SPYRIDON'S enthronement in 1996, the Phanar gave each American bishop an additional title, metropolitan of a diocese in Asia Minor. (A metropolitan ranks above bishop but below archbishop.) Bishop Maximos of Pittsburgh, for instance, became the metropolitan of Ainos, a section of Thrace that hasn't had an Orthodox community for nearly a century. The bishops' new titles don't carry real responsibilities, but they make them report not to Spyridon but to the Phanar. Spyridon also removed the bishops from the executive committee of the archdiocesan council, the church's main lay-and-clergy governing body—and one whose remaining executives are named solely by Spyridon.

"How can you exclude the members of the highest administrative body from administering the archdiocese?" says Metropolitan Maximos, one of the displaced officials. "[Spyridon] did it to get back at us—just revenge against the bishops. He felt that the bishops, being on the executive committee, had the power to say no to the archbishop. He confided to us, 'I'll fix you. You don't want to work with me, I won't work with you.' It's exactly in the archbishop's character. He doesn't care about fairness. He just wants his way."

Even Father Karambis, Stephanopoulos's de facto replacement, said as much to the crowd assembled for the recent Sunday-afternoon meeting: "I know this is going to get a lot of you upset, but the

Photograph by Kathy Willens/AP/Wide World.

church is not a democracy."

Soon after Spyridon reorganized the council, he had to deal with the matter of a priest accused of sexually harassing a male student at the Orthodox seminary. A disciplinary committee was recommending that the priest be expelled. Instead, Spyridon installed, as the school's new overseer, an archdiocesan vicar—who fired the three clergymen who had served on the disciplinary committee. (One, Father Ted Stylianopoulos, was tenured and had been at the school for 30 years.) When the seminary's president, Father Alkiviadis Calivas, issued a press release objecting to the archdiocese's intervention in the process, he too was fired.

"There's no doubt in my mind that the decisions of the archbishop have been disruptive to the school. Derailed it, even," Calivas, on what he calls "terminal sabbatical," says from his home. "There's been a compromising of academic freedom." Another well-regarded professor, Nicholas Constas, decamped for Harvard Divinity School—and, Calivas notes, "it's not as if we have theologians growing on trees."

Around the same time, at the archdiocese itself, the communications director, Father Alex Karloutsos—said to be the man more than any other who eased Iakovos out and found Spyridon to replace him—resigned, in what looked like a power struggle with the new archbishop. "You know that quote from Euripides? *Unhappy Greeks are barbarians to each other,*" he says today from his new post, parish priest of the Greek Orthodox Church of the Hamptons. Karloutsos says he left rather than work with a regime that leaves "lives crushed and reputations ruined."

Accusations of financial mismanagement are floating about, too, though they're somewhat murky. According to a suit filed by prominent attorney and parishioner Simos Dimas, Spyridon expected the archdiocese to buy him a house in Westchester (as it had done for his predecessor), but he made a 10 percent down payment of $139,500 without the archdiocesan council executives' approval. The executives subsequently rejected the purchase, losing the cash. (According to some, this was when Spyridon angrily tossed the bishops off the executive committee.) The archdiocese doesn't dispute that the down payment was forfeited, but ascribes it to a simple misunderstanding with the council.

Though the archdiocese is said to be running in the black after many years of debt, there's a lot of legal infighting over those numbers, and a flurry of motions have been filed with the State of New York charging that the archdiocese is cooking the books. Dimas claims that chancellor George Passias, a Spyridon appointee, was receiving a large portion of his salary off the books, from a charitable fund administered by the archbishop. And, claims Dimas, $200,000 has just disappeared from an endowment fund intended for the Phanar.

The church says it's all untrue: "As was done with the last lawsuit by Mr. Dimas," says Arey, "we expect this one to be dismissed as baseless in fact. This is more of a nuisance lawsuit. . . . The archdiocese is, financially, running better than it has ever run. We've brought up the accountability standard very high."

GREEKS LOVE NOTHING SO MUCH AS a good political fight, and the discontented within the church quickly organized a dissident group called Greek Orthodox American Leaders. (Tom Lelon, the former seminary president, is one of the two executive directors.) GOAL, made up of both clergy and lay Greeks, found its initial support through a mass mailing to church members nationwide. The archdiocese promptly sued the group for using the church's official mailing list. (A judge ruled in favor of GOAL; the church appealed; in late January, a judge dismissed the suit at the church's request.) GOAL also issued a formal request for the archbishop's resignation or removal.

By November, the situation had grown so contentious that more than 100 priests signed a letter criticizing Spyridon's leadership. The five American metropolitans wrote their own report calling for his removal. Even the retired Archbishop Iakovos issued an extraordinary statement agonizing over how "a faithful people [came] to be torn apart or to be in the process of being torn apart."

One major congregation, in Oakland, California, decided to place in escrow most of its 1999 contributions to the archdiocese, saying in a letter to Spyridon that the congregation "lacks confidence with the Archdiocese, more directly with you. There is a general perception that actions you have taken over your period of service have been detrimental to the church." Several New England congregations pulled back their funds as well. Some frustrated church members in New York and elsewhere are also starting to withhold their individual contributions.

"THE CRISIS"—AS IT'S INEVITABLY CALLED among those involved—came to a head in January. Patriarch Bartholomew called Spyridon to meet with the five American metropolitans, in Constantinople.

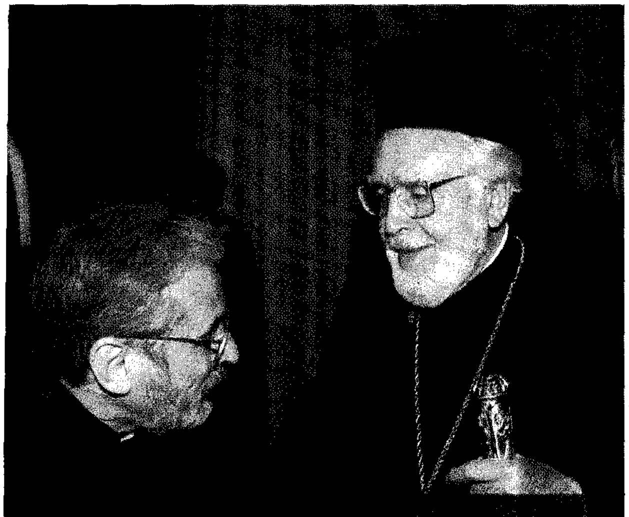
Bishops' moves: Below, Spyridon outside St. Irene's church in Astoria; right, Stephanopoulos with Archbishop Iakovos in 1995.

"I'd say we've got a 97 percent approval rating on the archbishop," says supporter John Catsimatidis. "The 3 percent are loudmouths—they'd never be happy."

The metropolitans arrived at the Istanbul Hilton hoping they would return to America with a resolution. Bartholomew met privately with Metropolitan Maximos to sound him out, then with Spyridon.

The next day's conference was over almost before it began. The patriarch acknowledged that a few of the archbishop's moves had been ham-fisted, and reprimanded both sides for failing to embrace "love, understanding, and communication." But one stern pronouncement counted more than any other: "He is the archbishop forever. He is until he dies."

Soon afterward, the archbishop and four of the metropolitans spent a day meeting in Manhattan, then—all together, save one who had to leave early—held a press conference. Spyridon's prepared statement suggested that maybe they'd worked out their problems. "Although it may be true that in the past we have had different interpretations and perceptions of events," he read, "and although we may yet differ on individual issues, the most important message that we can convey to you this afternoon is this. We have a unified and mutually held commitment to the Sacred Center of our Faith. . . . There seems to be a tendency in our society to always look for the—I believe in politics it is called—the 'wedge' issue. . . . We believe that the unity of the Church and the unity of this Archdiocese . . . is superior in every way to whatever differences that may or may not exist."



"He's just not qualified," says Helen Bender, a cathedral board member. "You wonder how he could have risen to this point. It was a very unfortunate appointment."

Very well, the reporters asked the metropolitans, but: *What about the report calling for Spyridon's resignation?* That was a private document, not meant for public consumption, one replied.

Is the call for resignation being rescinded? "We are committed to resolving the disagreements," said Metropolitan Maximos, while Spyridon busied himself inspecting the middle distance.

Since he's not going anywhere soon, the metropolitans seemed to be saying, we might as well make the best of things. Within days, Stephanopoulos was reassigned.

TO SPYRIDON AND HIS SUPPORTERS, GOAL is a small group of malcontents with fierce loyalty to Iakovos and a knack for propaganda. "It's a little group with a big checkbook, and they've been using their wealth to inflict pain," says John Catsimatidis, the vice chairman of the archdiocesan council and possibly Spyridon's most visible defender. "No matter who it is, these guys would be doing the same thing."

Catsimatidis, who is chairman of the Red Apple and Sloan's supermarket chains and a big Democratic fund-raiser, has tried to cast himself in the role of peacemaker ("Our job is to forgive—we're a church"), but he has harsh words for GOAL: "I would say we've got a 97 percent approval rating on the archbishop around the country. The laypeople who go to church every Sunday have a lot of respect for his eminence the archbishop. The 3 percent are loudmouths—they'd never be happy."

Unsurprisingly, Catsimatidis uses a business metaphor to describe the archbishop's style. "It's like a corporation," he says. "A new guy comes in, he wants to choose his people. Spyridon came from a new continent, so he knew fewer people. The people he knew, that he felt comfortable with, he appointed. It doesn't mean the people he didn't appoint are bad."

Spyridon himself remains a distant figure to his flock. "People don't know what a warm person he is," complains Mark Arey, the archdiocese's spokesman. "Nobody writes about the tremendous love for the archbishop among the younger generation in the church."

He may well be a nice guy, but it's difficult to know: Through Arey, Spyridon has turned down nearly all interview requests outside the Greek press, including *New York*'s. "It's the same old questions," says Arey by way of explanation. "Everything's about GOAL, GOAL, GOAL."

People who have met Spyridon socially describe him as chilly. "He's just not qualified for this position. You wonder how he could have risen to this point," says cathedral board member Helen Bender. "I don't feel hateful toward the person—I just think it was a very, very unfortunate appointment."

"His people skills seem to be nonexistent, and this situation brings out the worst in him," says another parishioner, who admits to feeling sympathy for the beleaguered archbishop. "As a computer geek, he'd be great."

OPPONENTS ARE STILL HOPEFUL THAT SPYRIDON might be quietly removed once the fracas has cooled. But others say no. "I don't think so," Catsimatidis says. "I think the situation is getting better—things around the country are stabilized."

Metropolitan Maximos is less sure: "Everything's up to the mother church, [which] is never going to act under pressure, whether from the media or our laypeople, or not even the bishops. We cannot demand. We put them on guard—after that, it's their business." On the other hand, Simos Dimas, who has also spoken with the patriarch several times, says, "He will definitely be removed—the patriarch doesn't remove him because he doesn't know with whom to replace him."

There is yet another possibility: That the archbishop will be rendered irrelevant. Placing the American bishops under old-world control has effectively shifted much of Spyridon's power back to Turkey. In the long run, he may become simply the metropolitan of New York, with no more authority than the other diocesan leaders. "He's become the bishop of Patriarch Bartholomew Way," says *Odyssey* magazine publisher Gregory Maniatis, referring to the commemorative street sign on the archdiocese's block of 79th Street.

The irony is that the figure who was installed to bring together the major branches of the institution has rendered them far more divided than ever. GOAL has been hinting darkly that as American congregations grow fed up with the archdiocese, the prospect of an autocephalous American church grows stronger.

The real schism, though, may go deeper. "Archbishop Spyridon thinks that for you to express your views, especially even talk back to your spiritual leader, you are his enemy," says Maximos. "This is America, that's how we do things in America—that's how I handle my guys around here, with great freedom to speak up. My church is a council. And we cannot do anything without accountability, even to the last member of our church. No one lords it over anyone else. Is this the holy Orthodox church of the past 2,000 years? That's my question of conscience." ■

Photographs by Frances M. Roberts (2).

Backseat-Driver Option

Whether you call it space-agey or mousy, ABC's push car has real personality. Parents can control it by its long metal handle (not shown), or they can remove the bottom panel and let wee ones scoot around on their own. The tubular steel frame is covered in heavy-duty ABS plastic, the thick rubber wheels can't deflate, and—wonder of wonders—it comes fully assembled ($160).

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BEST BETS

BY CORKY POLLAN

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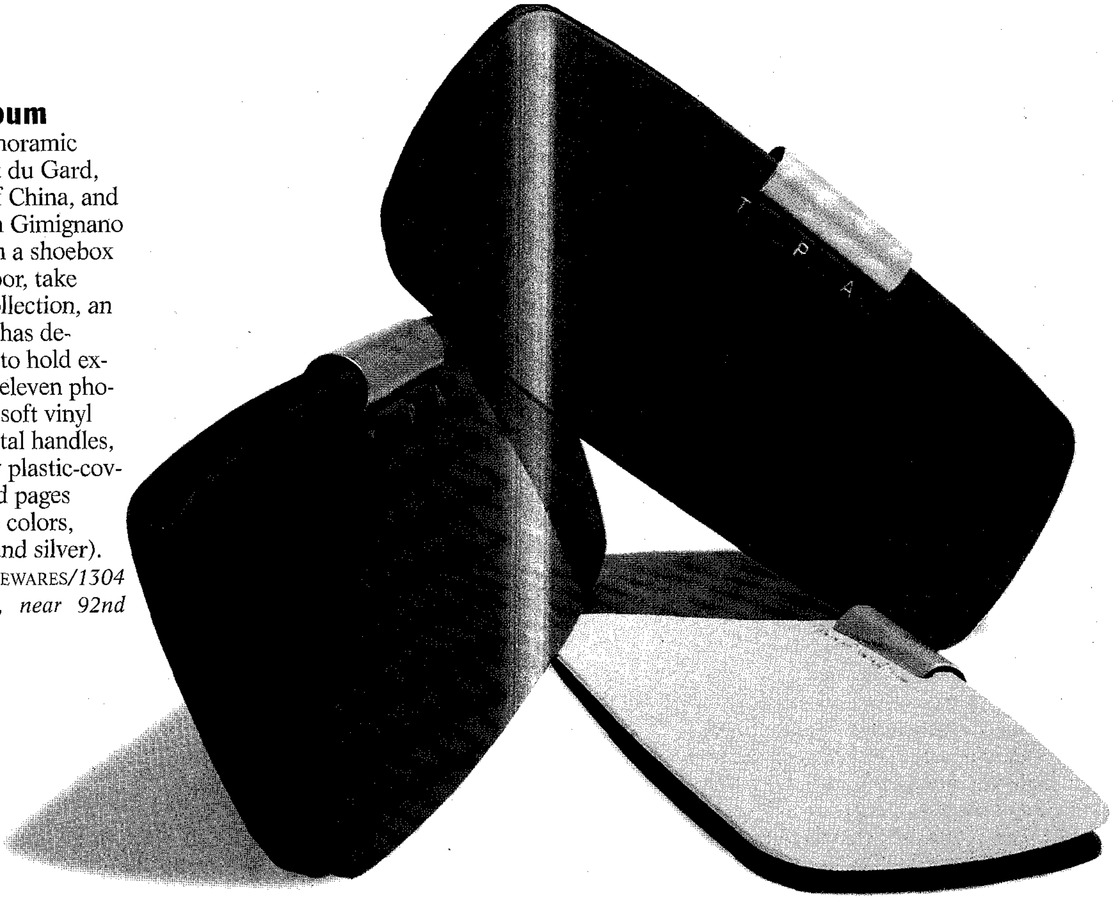
The Wide Album

If all your fab panoramic views of the Pont du Gard, the Great Wall of China, and the towers of San Gimignano are languishing in a shoebox on your closet floor, take note. S.E.P.A. Collection, an Italian company, has designed an album to hold extra-wide four-by-eleven photos. The cover is soft vinyl with brushed-metal handles, and it has twenty plastic-covered double-sided pages ($19.95; in these colors, plus red, black, and silver).

S. FELDMAN HOUSEWARES/*1304 Madison Avenue, near 92nd Street/289-3961*



Spare Shades

Like Alice, tape recorders, cell phones, cameras, and computers have been shrinking at an alarming rate. The newest items on this growing list are sunglasses. Once, Jackie O.–style, they covered half the face; today's trendiest barely cover the eyes, and Paul Smith's little darlings are foldable and fit into minuscule cases. The lenses provide UV protection, the frames are zyl plastic, and the PVC case is lined with a *special cloth that's treated to clean and shine the lenses* ($315; $345 with cutting-edge tints).

OLIVER PEOPLES/*366 West Broadway/925-5400*

Satin Dolls

Think girly, think pretty, and immediately Cynthia Rowley comes to mind. Her new satin wrist pouches come in sherbet-y shades, have a Velcro closure, are roomy enough to hold the necessities (MetroCard, credit card, cash, lipstick, a comb), and are cool enough for the downtown crowd as well as the uptown glitterati ($40).

CYNTHIA ROWLEY/*112 Wooster Street/334-1144*

Photographed by Josh McHugh

SMARTCITY

Get Wheel

You sacrificed your firstborn to rent a car for the weekend. Next time, try a less traumatic course.

By Stephanie Williams

FIRST, THE BAD NEWS: MANHATTAN IS the most expensive place in the country to rent a car. You *can* get a decent deal, but it takes craftiness; moreover, if you're willing to go a little out of your way, that can also make a big difference in the tab.

The extra effort is well worth it. The same Geo Metro that rents for $22.99 a night in Los Angeles may run you $69.99 a night here. Add to that extra charges for additional drivers, refueling if you don't gas it up before returning, and the 13.25 percent sales tax (compared, say, with 6.25 percent in New Jersey), and the bill can quickly hit the stratosphere. And while most dealers will allow up to an hour's grace period, some companies here are notoriously unforgiving if you're tardy; rent a car at 5 P.M., and you'd better have it back by 5 P.M. They'll start charging you (perhaps $10 per hour) if you're five minutes late. So be sure to check with the agent for the policy.

These tenets are inflexible during the peak season—the summer and holidays. (And if you're unlucky enough to be renting at high season, add 10 to 30 percent to the rates quoted below.) At those times, people are so happy to procure a car at *all* that they gladly pay upwards of $80 per day. Call early. During the rest of the year, if you find the right company and make nice to the people behind the counter, you'd be surprised what you can arrange.

One caveat: If a deal looks too good to be true, it probably is. Rental companies incur significant costs in Manhattan; they have enormous overhead and pay exorbitant insurance rates. (The latter is due to a state law saying they can recover only $100 on the damage you do to their car, even if you trash it deliberately.) Cheap rates are usually a sign that you're renting a lemon or an older car that's seen better times, and

NAVIGATOR

Q: I was just going to go shopping for a new pair of glasses, but then I heard that laser surgery can correct hyperopia (farsightedness). The surgery for farsightedness was just approved by the FDA last November, right? What do I need to know when choosing a surgeon?

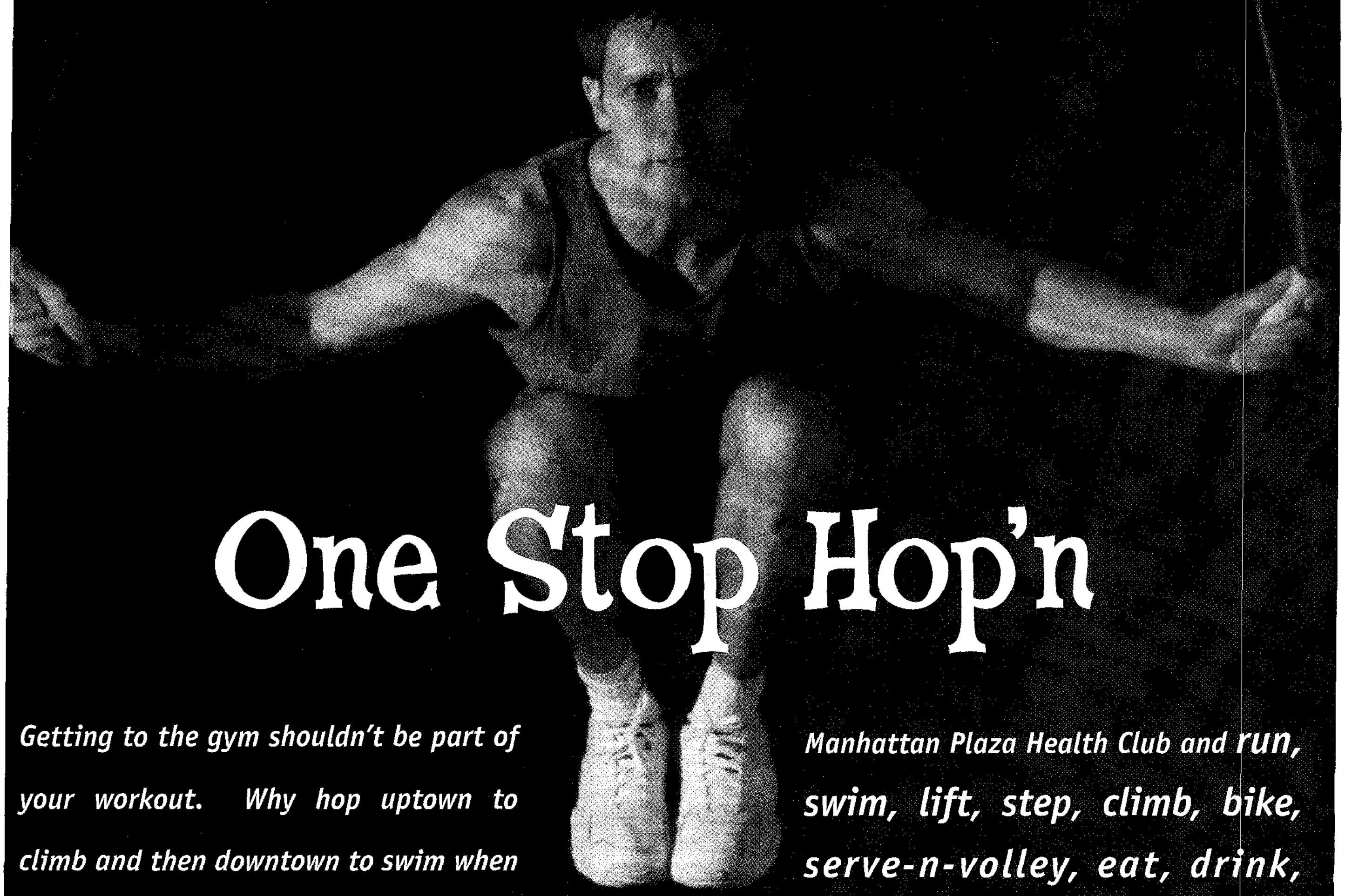
A: First of all, the ophthalmologist should have substantial experience in laser treatment for myopia (nearsightedness), which the FDA okayed in 1995—and by substantial I mean that he or she should have performed at least several hundred of those procedures. Don't comparison-shop on price—maintaining the VISX laser system (the only one FDA-approved for farsightedness procedures) is costly, and if a doctor is charging, say, $900 per eye, you probably should be wary; $2,500 per eye is more like it.

Finally, you want the new LASIK (laser-assisted in situ keratomileusis) procedure rather than the original PRK (photorefractive keratectomy). Although PRK was used in all the FDA studies for both myopia and hyperopia, it can be painful, it takes up to five days to heal, and corrected sight tends to continually regress in its aftermath. With LASIK, the surgery is performed through a flap cut in the front of the cornea that normally heals by the next morning with little discomfort, and restored sight usually stabilizes in about one month. VISX, Inc., provides a list of all ophthalmologists certified in LASIK surgery at www.visx.com.

The following ophthalmologists are at the vanguard of surgeons using the LASIK procedure:

Dr. Barrie Soloway, Vista Alliance Eye Care Associates (160 E. 56th St.; 888-NY-LASIK): $5,500 covers both eyes, all preop consultations, and one year follow-up. Dr. Joseph Dello Russo, The New Jersey Eye Center (21 W. Main St., Bergenfield, N.J.; 800-35-NJ-EYE): $4,600 for both eyes, all preop, and two years re-treatment. Dr. Mark Speaker, The Laser Center (115 E. 57th St.; 832-2020): $5,500 for both eyes, preop, and two years follow-up. Dr. David Gorman, Center for Eye Care and Surgery (911 Park Ave.; 517-4500): $2,000 per eye, including preop and six months follow-up. IAN SPIEGELMAN

Illustrations by Melinda Beck.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one that may well break down. So cultivate a relationship with a reputable company. And get *everything* in writing, including all possible fees and what time the car is due back, so you won't get taken for a ride.

THE FULL-SIZE COMPANIES

These are the majors, the names you know and love in other cities but that charge you through the nose—often for less service—here at home. There's a premium for renting from the majors, but it can be worth it if you're heading outside the tri-state area, since they're best equipped to get you another car if you break down.

The smartest way to play the majors for a weekend trip is to get off the island, since the Manhattan locations will be swamped with weekenders just like you. You're better off visiting the airport branches, which cater to weekday business travelers and often have lots full of cars on Friday afternoon. Thanks to the laws of supply and demand, you may save $80 over a long weekend. (Or try Enterprise's Brooklyn location, on Atlantic Avenue; like all Enterprise branches, they'll pick you up if you live nearby.)

Whether or not going to the airports is feasible for you, you can find out which company is currently cheapest by searching Expedia (www.expedia.com), which prices the airport locations. Also, check out sites (including www.hertz.com and www.avis.com) to see if there's a deal for booking online (often 20 percent off), and use discounts from your frequent-flyer plan. Don't count on your company's corporate discount; the corporate rate structure is often higher to begin with.

One frequent driver I know goes even farther than JFK or La Guardia: He takes a train to Rye if he's going to Boston, to

EXPERT TESTIMONY

Brush With Fame

Should you wish to indulge your inner Picasso—in particular, your perfectionist, wildly demanding inner Picasso—make your way to Williamsburg Art Supply (125 East 4th Street; 529-9585). For almost nine years, this small shop has been outfitting art luminaries like Brice Marden and Louise Fishman with an extravagant array of paints available nowhere else—the base pigments are procured and hand-ground exclusively by WAS, and no more than five gallons are produced at a time. Fishman has been a fan of WAS since its birth. "It's the easiest place in the world for me to shop," she remarks. "There's no fluff there," she adds, "it's really for the working artist." Admittedly, with only about 700 square feet, this isn't Pearl Paint (though you can find rarer stuff here, like handmade Escoda brushes from Barcelona), but Marden praises the "simple, functional" shop by recognizing its purity of purpose. "They don't stock things with shelf life in mind," he notes, "but with painting in mind."

SAM GROBART

Philadelphia if he's headed for the Jersey shore, and to Stamford if he's en route to Hartford, often saving $40 a day on the base rate. He breezes through the rental office at the train station, then continues his trip. "I don't have to stand in line for 45 minutes to pick up the car. I skip the worst part of the trip, which is driving out of the city. And I can snooze on the train," he says.

ALAMO *(800-327-9633): at Newark Airport*
AVIS *(800-831-2847): at the airports; nine Manhattan locations*
BUDGET *(800-527-0700): at JFK and La Guardia; five Manhattan locations*
DOLLAR *(800-800-4000): at the airports; three Manhattan locations, one in Queens, five in Brooklyn*
ENTERPRISE *(800-325-8007): at JFK and La Guardia; five Manhattan locations, six in Brooklyn, ten in Queens, and four in the Bronx*
HERTZ *(800-654-3131): at the airports; eleven Manhattan locations*
NATIONAL *(800-227-7368): at the airports; seven Manhattan locations*
THRIFTY *(800-367-2277): eight Brooklyn locations*

THE COMPACTS

VOGEL'S EUROCARS

The independents often offer one of two things in order to compete: cooler cars or cheaper rates. At Vogel's, it's strictly the former. The fleet consists solely of Mercedes-Benzes, perfect for three days of conspicuous display in the Hamptons. While owner Dieter Vogel won't divulge the names of his clients, he admits that they include A-list movie stars, directors, and music moguls. Mimicking their lifestyle will cost you $675 for three days in a C280, or $1,485 for an SL500. (Minor details that add up: You pay 50 cents a mile after the first 50 miles a day; a rental day is from 8 A.M. to 8 A.M.) Vogel is based in Yonkers, but don't fret: He'll have your Mercedes at your doorstep for $25 each way if you live above 42nd Street or for $35 each way, below. And he'll have it there pronto. "We deal with people who are not accustomed to being kept waiting," he says. (*Vogel's Eurocars, 453 McLean Avenue, Yonkers; 914-968-8200.*)

AAMCAR

There is a secret to dealing with many small companies (like this one, which gets consistently great word-of-mouth): You can bargain. During the off-season, AAMCAR might pick you up if you live near its Upper West Side location, or shave off $5 if you ask, to cover your cab or subway. Even without such perks, the prices are low, for good reason: "We undercut," says

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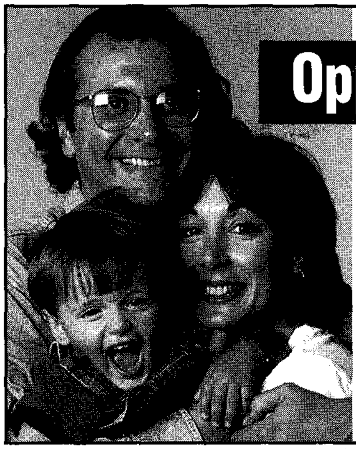

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Dimitri, one of the managers. "It's a little game we play." A Geo Metro might run $169.95 for three days, plus tax, including insurance and unlimited mileage in the tri-state area. AAMCAR may also save you the frustration of paying for an extra day: Unlike most companies in the city, which close at dusk, its garage stays open until 12:30 A.M. And Dimitri says you can score extra points if you call early in the week: "In the wintertime, I want to get rid of the cars as soon as possible. If you call Monday for a Friday reservation, I'm willing to take off $10." Or walk up at closing time and see if anything's left; then name your price. *(AAMCAR, 222-8500; 303 West 96th Street, 506 West 181st Street.)*

NEW YORK RENT-A-CAR

This independent chain is New York's hometown equivalent of the majors; it's familiar and reliable, and it *really* wants your business. Three days in a Ford Escort might cost you as little as $170, with unlimited miles if you dial the fax-on-demand (888-329-0189) line during the last week of the month. You'll get a jump on the coming month's promotions, which normally include at least one weekend in which you get a third day free. (Specials sell out fast.) "We do have leeway in our rates," admits general manager Len Brown. "Close to closing time, most managers are looking to get you in a car, and may give you a late return with no fee." But the Village location also offers sporty cars for non–bargain hunters, including Ferraris ($1,100 for three days) and the hot new Volkswagen Beetles ($329 for three days). *(New York Rent-A-Car, 799-1100; 230 West 31st Street, 325 West 34th Street, 151 East 51st Street, 146 West 83rd Street, 154 East 87th Street, 240 East 92nd Street, 963 Columbus Avenue, between 107th and 108th Streets, 19 East 12th Street, plus three Queens locations.)*

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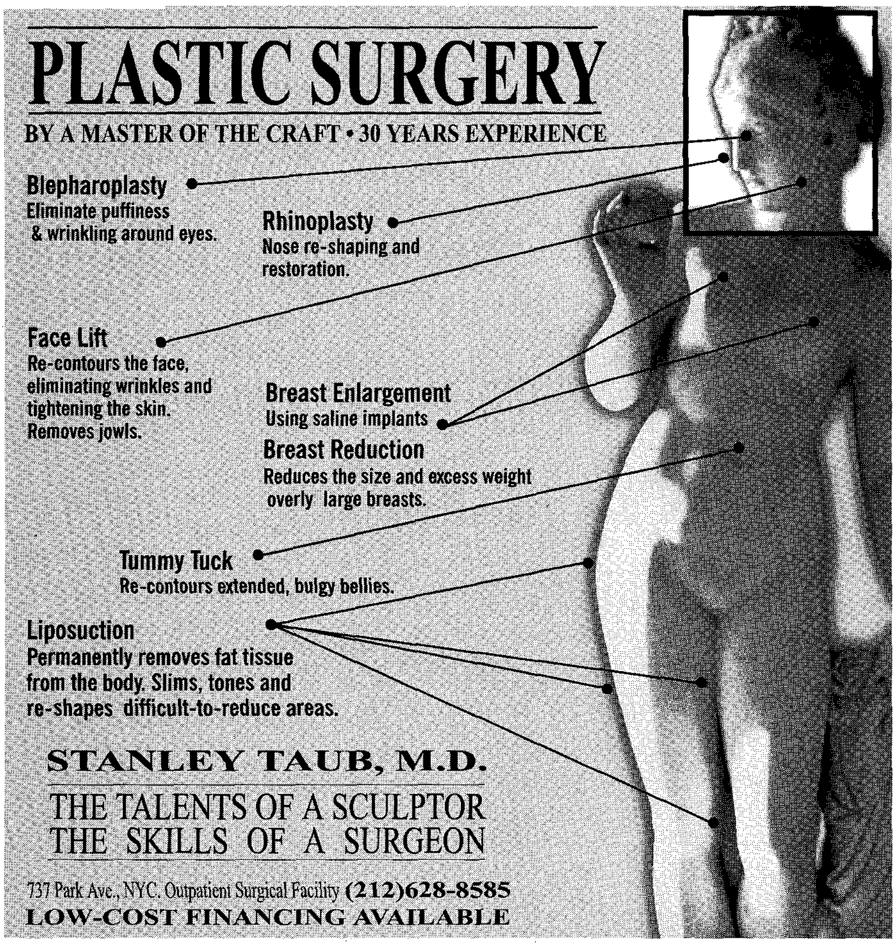
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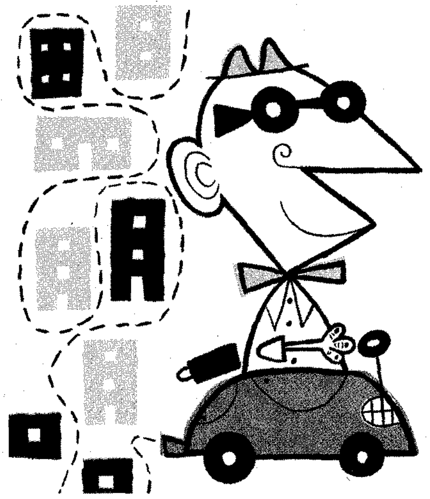

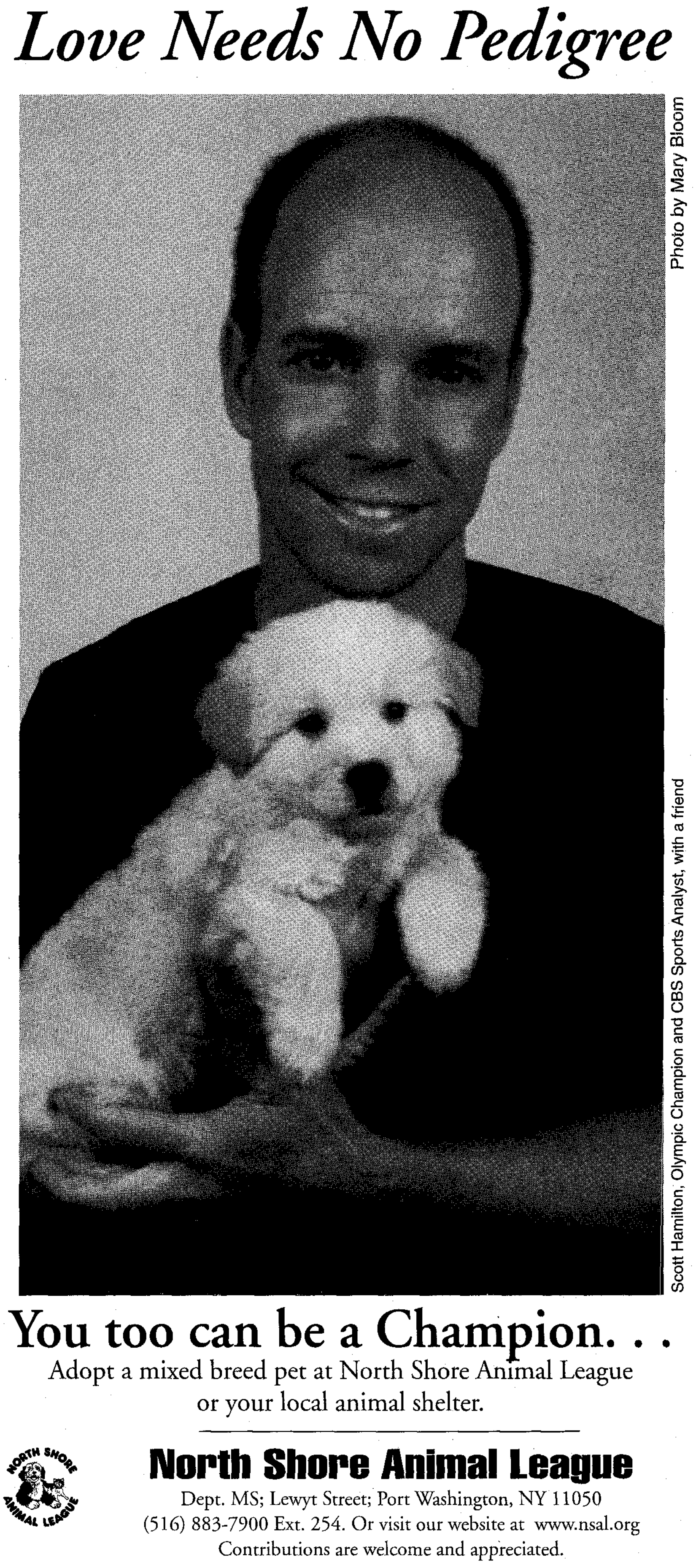

Love Needs No Pedigree

Photo by Mary Bloom

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SALES & BARGAINS **SHYAMA PATEL**

Showing Your Face

How can you achieve that runway-ready look without **bingeing on beauty supplies?** *Behind the catwalks at* **New York's fall Fashion Week**, *the pros shared their secrets.*

IT'S MINUTES BEFORE A FASHION SHOW starts. The models have finally arrived and seats are filling up, but backstage, the beauty gurus are just getting started. As they blend and brush models like Gisele, Karen, Kirsty, and Naomi into top form for the New York shows, the pros aren't just creating great stage makeup—they're inventing next season's trends. Here, they reveal how to get the essential look on a budget.

MAKEUP: For fall, hold on to your balms and blushers: Lips are pale and shiny, cheeks rosy. Keep eyes fresh by day and add shimmer at night with sheer, earthy hues around lids and high on cheeks.

In-tents style: From top, Fulvia Farolfi at Vivienne Tam, Dick Page at Michael Kors, and Orlando Pita at Jill Stuart.

■ **Bobbi Brown** (at Han Feng, Chaiken and Capone) usually relies on her own luxury product line. But to make eyes sparkle and shimmer on the runway, she dusts on Mattese's silver shadow ($9, Ricky's).

■ **Mark Carrasquillo** (at ORFI, Jill Stuart, Daryl K) uses a taupe-y blend of Mattese lip gloss and eye shadow ($8–$15, Ricky's) for eye and cheek stains. For extra edge at ORFI, he uses five layers of Maybelline's Great Lash mascara.

■ **Fulvia Farolfi** (at Vivienne Tam, Betsey Johnson, Searle) reddens cheeks with Ben Nye's professional "Severe Exposure" cream Color Wheel ($9 at Alcone, 633-0551). "Cream is easier to use than powder, and you don't need foundation," she explains.

■ **Dick Page** (at Calvin Klein, Michael Kors, John Bartlett) keeps eyes simple with Jane's clear gel ($3, CVS) to bring out fair brows and pale Wet-n-Wild eye pencils to define lashes ($1, CVS).

■ **Pat McGrath** (at Anna Sui) primes lips with Burt's Beeswax ($3, Ricky's).

■ **Susan Giordano** (at Tuleh, Susan Lazar) uses drugstore colors, but only professional sponges ($2.50 for eight, Alcone). "They wash really well and never crumble," she gushes.

■ **Linda Cantello** (at Tommy Hilfiger, Donna Karan, Carolina Herrera) transfers her custom-mixed pigments into tiny plastic containers ($1.50, Ricky's) that she totes around the world and shares with her nine assistants.

HAIR: Silky locks are still the rage, worn either stick-straight or in loopy waves. You'll need a powerful hair dryer, a curling iron, and one good smoothing product.

■ **Jimmy Paul** (at Tuleh, Wink, Mark Eisen) tames frizzies with Palmer's Coconut Oil Formula ($5.70 at Bigelow's, 473-7324) before styling.

■ **Orlando Pita** (at TSE New York, Michael Kors, John Bartlett) molds ringlets with a thin curling iron and softens them with a dab of Kiehl's Panthenol protein conditioner ($15 at Kiehl's, 677-3171).

■ **Didier Malige** (at Patrick Robinson) weaves sleek long manes with human-hair extensions (from $25 apiece at W&Y Chung Traders, 967-9945).

Picks of the Week

Nine West, Enzo Angiolini, and 9&Co. women's shoes and boots are on sale for less than half price: shoes are $20–$35; boots are $25–$40. Women's sizes 5–10. *Parsons School of Design, 560 Seventh Ave., at 40th St.; A.E., M.C., V.; Mon.–Thurs. 8–7, Fri. 8–6; 3/1–3/5.*

Margo Manhattan Jewelry's chic gold and sterling designs are now 20 to 60 percent off: Sterling and topaz cuff bracelet was $685, now $274; Sterling-and-garnet tuxedo stud set was $385, now $230. *100 Thompson St. (925-0735); A.E., M.C., V.; Mon.–Sat. 11–7, Sun. 12–6; 3/1–3/21.*

Jamson Whyte's hand-carved Indonesian table stuff and teak furniture are on sale at the warehouse for 50 to 70 percent off: Coffee tables are $300–$400; "plantation" chairs are $300; candle stands are $30–$60. *139 Charles Street (965-9405); A.E., M.C., V.; Sat.–Sun. 10–5; 3/6–3/7.*

Prudence Designs is known as a florist, but the shop's home stuff is just as stylish. Now it's at least half off: Silk pillows are $35–$70; linen napkins and place mats are $6–$7; ceramics are $4–$35. *235 W. 18th St. (691-1356); A.E., M.C., V.; Mon.–Sat. 10–7; 3/8–3/12.* ■

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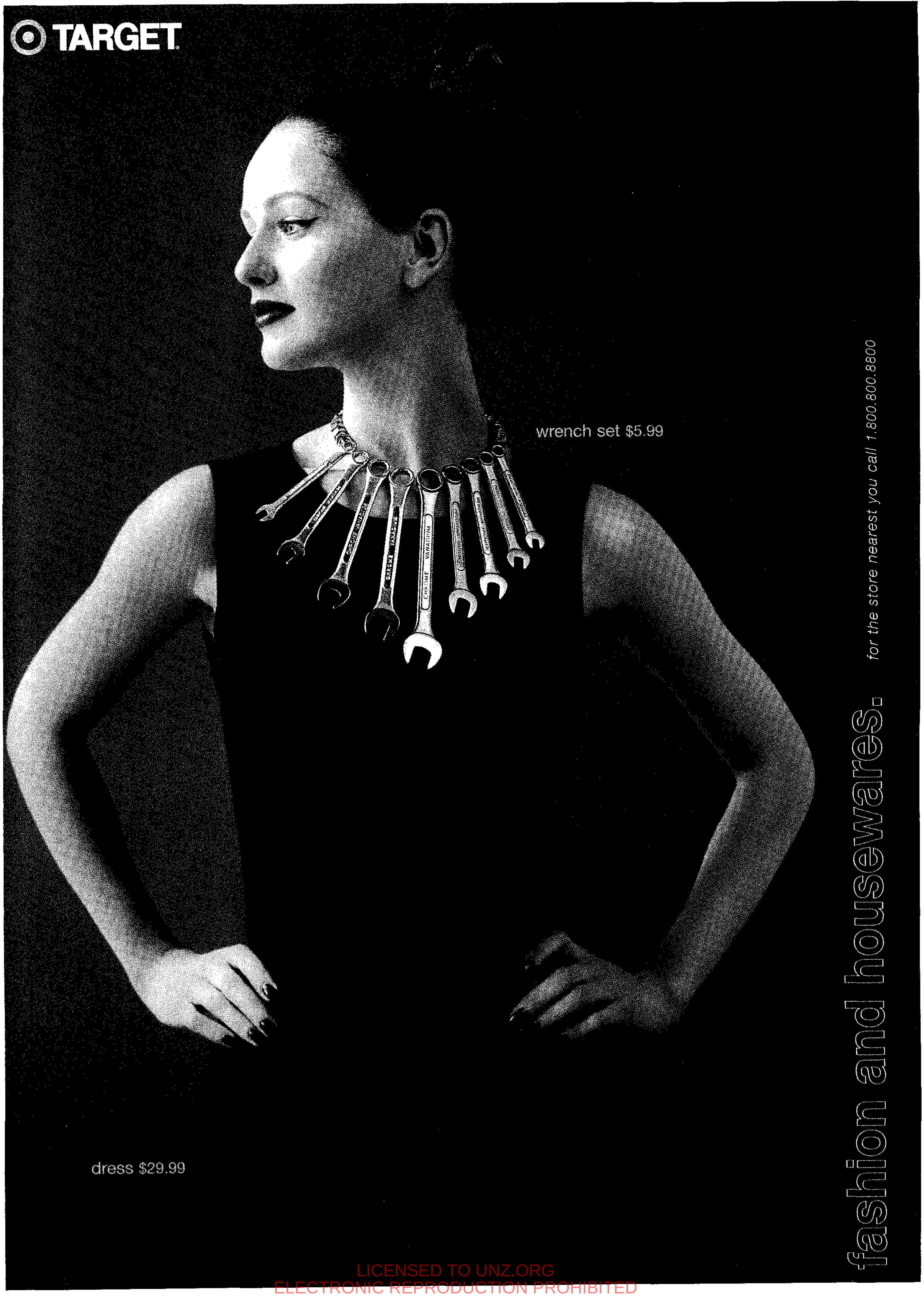
Photographs: top, Shyama Patel; center, M. Chandoha Valentino; bottom, Shyama Patel.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The Poseurs

Passing itself off as commentary on the dregs of a sleazy industry, '8 MM' indulges its own tawdriness; '200 Cigarettes' is hip—filtered through a middle-class lens.

SET IN THE PORNO UNDERWORLD, **8 MM** IS AN exploitation movie about an exploitation movie. Nicolas Cage plays Tom Welles, a surveillance expert known for his discretion who is hired by a rich widow when she discovers in her late husband's safe an 8-mm. snuff film. Welles is charged with finding out whether the terrified, stringy-haired girl in it was actually murdered. Meanwhile, the film *we're* watching wallows in its own muck.

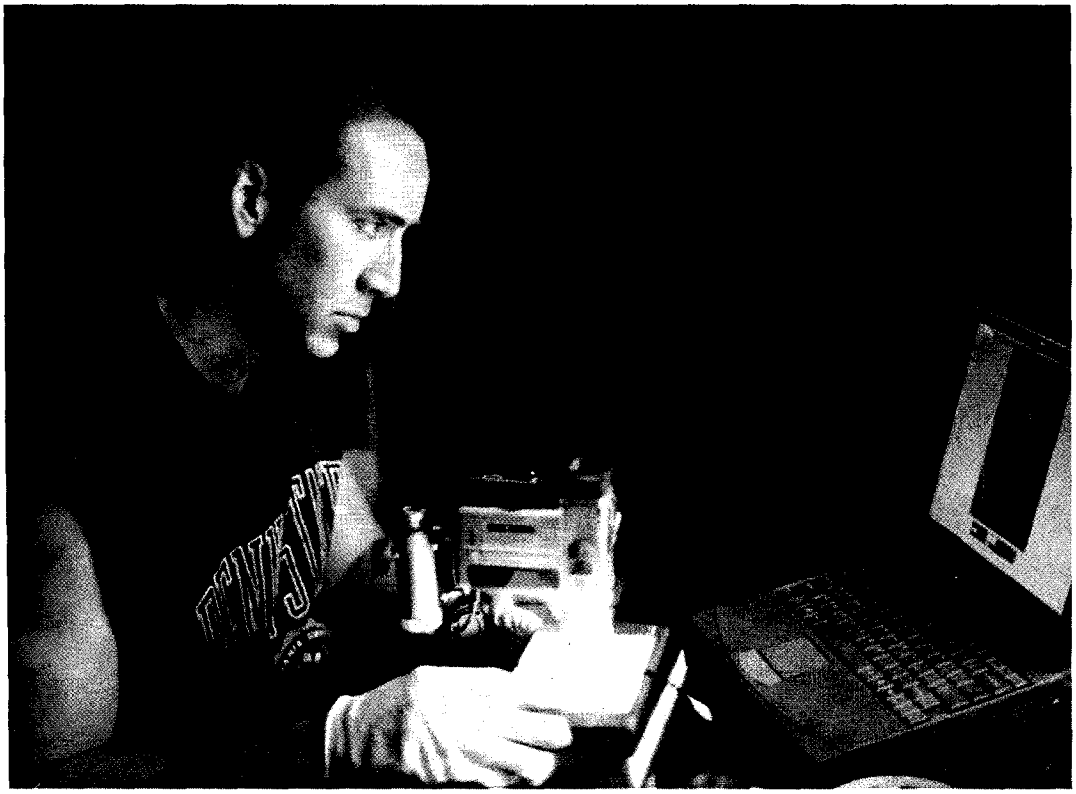
Movies about the sex industry are always ripe for attack from both the right and the left. It would be unfortunate if the inevitable salvos aimed at *8 MM* boosted the film's credibility. Its crimes are aesthetic, not political. It's a movie about pornography that has virtually no feeling for what is being desecrated; the film's true obscenity is how out of touch it is with the most basic human sympathies. The gruesomeness—the torchings and throat-slittings and what all—is florid in the manner of a Hollywood fantasia. Director Joel Schumacher is still in his *Batman* mode. He turns degradation into couture.

And yet, at the same time, the film has the brass to palm itself off as deep, Dostoevsky-deep. Screenwriter Andrew Kevin Walker was the fun guy behind *Seven,* and he's up to his old tricks again: He drags in sleazo horror and then tries to exalt its significance. We're supposed to recognize in Welles our own compulsion to root out the dark side.

It doesn't work. Welles is a regular Roto-Rooter man, but there's nothing going on behind his wolfishness and dagger eyes. He's a blank, retreating not into temptation but further into blankness. His descent carries no horror because we never get to see him before the fall. He has a storybook family arrangement—woodsy suburban sprawl; doting, concerned wife (Catherine Keener); and baby daughter—but he's too spooked to appreciate any of it. On the road, pursuing the snuffmeisters, he calls home from dingy motel rooms, and the worry in his voice is palpable. "Is it getting to you?" his wife asks him in one of her more sympathetic moments. At other times, she's less kind. She resents him for keeping her in the dark about his mission; he's just trying to protect her, but she sees it as more of a connubial communication problem. "You better start talking if you want to stay married," she warns him, when it's all he can do just to stay alive. (To shut her up, maybe Welles *should* have fessed up to her. He could have said, "Honey, you just won't *believe* the nipple clamps I saw today.") The wife comes across almost as villainous as the porn purveyors, and yet, in what looks like an afterthought, she's also around to offer up her balm when Tom finally blasts his way out of the gunk.

When a director like Scorsese or De Palma or even Paul Thomas Anderson moves in on the sex-and-grunge subculture, you can feel the hot breath of hellfire on your face. These directors have a highly developed sense of sin—probably the first prerequisite for making a good film about porn (or a good porn film). Schumacher has a highly developed sense of box office. Sure, he and Walker cram in a bit of Christian symbolism near the end—a character is crucified with a crossbow, for example—but it's just stained-glass-window dressing. There isn't all that much difference between this film and a *Nightmare on Elm*

The money shot: Nicolas Cage plays porn-biz investigator Tom Welles, in *8 MM.*



Photograph by Christine Loss/Columbia/TriStar.

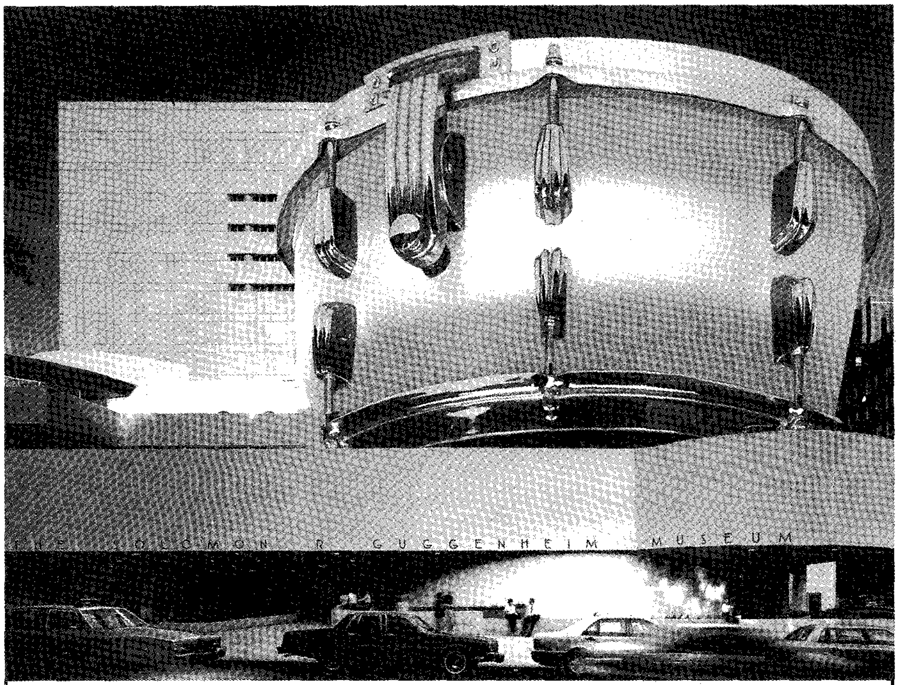
Street flick, except that at least the *Nightmare* movies are honest about what they're up to: cheap thrills.

In *8 MM,* the bogeymen are high and low. The depraved ultrarich indulge their snuff thrills because they can afford to; the back-alley porn marauders wield their crossbows because they like it. The only character with any depth is the street-smart adult-bookstore clerk Max (Joaquin Phoenix), who acts as Welles's guide through the porno hades of L.A. and New York. Max is one of those lost souls who tried to make it as an underground musician and got sidetracked by Hollyweird. With his arm-length geisha tattoos and pierced eyebrows, he's like a depraved satyr needling Welles's weaknesses. "Do you get turned on?" he rasps as they make their way through a flea market of slime. Through sheer force of talent, Phoenix makes Max the star of the movie. He's atrocious but also recognizably human, pathetic. You'd hate to see *him* snuffed. As for everybody else connected to this sorry spectacle, how about banishment?

AS IF *PLAYING BY HEART* WEREN'T ENOUGH, here's another multi-character, multi-plot movie that once again gives the term *Altman-esque* a bad name. **200 Cigarettes** is about partygoers in the East Village on New Year's Eve, 1981, and as we bop back and forth among the many converging story lines, a troubling thought arises: *None* of these episodes merits our time.

The film is filled with actors you want to see—just not in this thing. Ben Affleck plays a yuppie bartender with an Adam Ant coif; Courtney Love looks world-weary smoking up a storm while trying to keep her dress on; Christina Ricci, as a Long Island teenybopper out for thrills, teeters on high heels. Janeane Garofalo, who seems to be making a career out of being far better than her movies, has the film's sole good line: Unable to light a cigarette, she proclaims, "These matches are disappointing." First-time director Risa Bramon Garcia is also a renowned casting director, but except for Dave Chappelle's disco cabbie, who has a slithery rap, she lets her actors get away from her. Everybody vamps and preens as if it were amateur night in SoHo, and a few of the performers, such as Kate Hudson, appear ill-used—in several scenes, she is required to walk around in a jacket smeared with dog poop. This sort of stunt might work in a John Waters movie, but *200 Cigarettes,* for all its punk trappings, is squeaky-clean. It's all about finding love with the right partner, and there are no gender-benders, no hard-core druggies in sight. Just poop. ■

Peter Rainer's 1998–99 reviews are available at **newyorkmag.com**.



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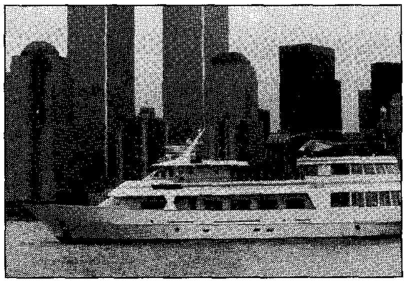

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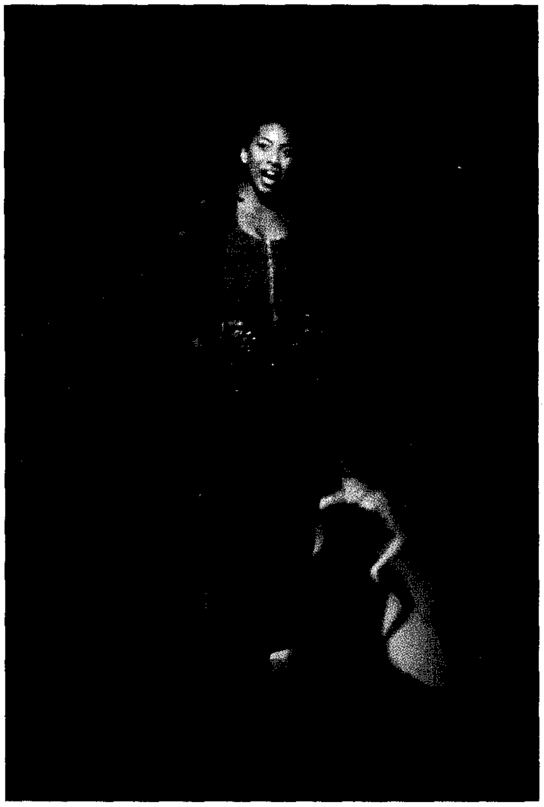
THEATER JOHN SIMON

Low *Rent*

'Bright Lights Big City,' a new musical from the producers of 'Rent,' is no better and no worse than its predecessor, but its eighties-era angst already seems dated.

LIGHTNING DOES NOT STRIKE TWICE. PAUL SCOTT Goodman's **Bright Lights Big City**, produced by the wonderful folk who gave us *Rent*, is no worse than that show in many respects. Its rock score is just as musically constricted (though the lyrics are rather better), its sets and costumes just as generic and even anachronistic. It is based just as much on a popular novel by a one-shot author, and it is directed with the same well-worn tricks by the same overrated director (Michael Greif), who here has the additional hubris of choreographing, about which he manifestly knows nothing. It also has a similarly unprepossessing and largely undistinguished cast.

But unlike *Rent*, it does not come first with its tale of drugs and the downtown scene, and, more important, its struggling author did not drop dead the night before the opening. Instead, he has written the supererogatory part of the Writer into the show, and performs it himself, somewhat amateurishly and with his own distracting Scottish accent. And when all is said and done, Henry Murger's novel, on which *Rent* is remotely based, may hold up better than Jay McInerney's, even though Paul Scott Goodman follows his model more closely—or perhaps because of it. Goodman, though, will be around to do better.



Dim bulb: Napiera Daniele Groves in *Bright Lights Big City.*

Photograph by Joan Marcus.

In my view, rock, despite a few exceptions, is not really suited for storytelling and not especially congenial to the subtler kind of lyric. There is, however, one successful number, "I Hate the French," in which the hero, a fact checker for *The New Yorker* (here called *Gotham*), goofs up with an article by one Depardieu, and gets sacked, as Jay McInerney (here called Jamie) did.

But the main plotline misfires. Jamie is eating his heart out for Amanda, the fashion-model wife who ditched him, and whom he still keeps pursuing until he warms to a blind date, Vicky, a philosophy student with whom he may start afresh. These important parts should not be played by members of the ensemble but by individualized, charismatic actresses. Similarly, the roles of Jamie's mother and of Megan, a much older colleague at *Gotham*, require mature performers rather than very young women, making the show look more like a charade. Moreover, a black Amanda, as here, would have required, in 1984, some comment in the text.

And apropos text, Goodman, with his through-composed score, suffers from lack of a book. Thus minor characters and incidents are given extended song treatment, which their peripheral nature cannot sustain. This, along with the routine performing, contributes to creating a blur, from which only the Jamie of Patrick Wilson—who can act, sing, and exude personality—stands out. He, alas, is the only bright light in *Bright Lights Big City*.

HOW GOOD AN IDEA IS MAKING a musical of *Captains Courageous*? Mention of Kipling's novel is buried in the program, but this adaptation is clearly based on the 1937 movie, which isn't credited. No matter; I'm perfectly pleased to credit the writer Patrick Cook and composer Frederick Freyer with the pittance we get.

To make us feel as if we are on an 1887 fishing schooner, we'd need some way of experiencing the vessel's pitch and roll, the play of the waves, the wind in the sails, the salt air. None of that at the Manhattan Theatre Club, where **Captains Courageous, The Musical**—as the show, with some wishful thinking, bills itself—is playing but not swaying. The nifty design team of Derek McLane (scenery) and Brian MacDevitt (lighting) comes up with a tilted platform of planks against a backdrop of sea and sky, which does more for the cyclorama than for a ship, and bathes it all in magnificently changing, moody lights. Even so, they might have distributed individual salt shakers to convey more of the sea and the men who, though afloat, are the salt of the earth.

It is a kiddie yarn, of the spoiled rich brat Harvey E. Cheyne, who falls overboard from Papa's liner and is fished out by Manuel, a Portuguese fisherman in his dinghy, line-fishing off a trawling schooner. The boat, under the command of the doughty Captain Troop, is in competition with a fishing steamer (forgive a landlubber's possibly faulty terminology) representing all that nasty, newfangled progress that trusty tradition is up against. When the arrogant kid is brought aboard, the old (and young) tars consider him at best a nuisance, at worst a Jonah, so Manuel and the Captain must exercise all their skill and authority to have him not come to harm and, instead, come of age.

The set—that oblong platform—revolves after each scene for a new, not very different view of the ship. The crew is kept busy tossing ropes, heaving empty crates, emptying nets into the hold, and doing other chores that, given the limitations of the stage, especially this one, look somehow (dare I say?) rigged. It's rather like that comedy routine where a mime is desperately tugging at a rope whose other end is offstage; when, with tremendous effort, he hauls it in, there is no one and nothing at the other end.

There is also something sterile about a show that is all men and not even an offstage woman. It creates a lopsided world, made more monotonous by Lynne Meadow's staging, in which all the cast, singing up rather less than a storm, rushes forward for the finale of yet another sea chantey or, more likely, the same one, since every number here, except the pleasing "Regular Fellows," sounds exactly like the last one. Although too handsome, Treat Williams is a charming Manuel, but Brandon Espinoza is a routine kid. The others have little to do except to do that little over and over again; Jim Stanek, at least, despite his Slavic name, has a fine tenor—genuine chantey Irish.

The Chemistry of Change IS MARLANE MEYER'S best play to date, though that isn't saying a lot. The idea of a much-married woman, Lee, bullying a family of misfits into being her slaves until she meets Smokey, a carny who runs a hell ride and may be the devil himself, is not without interest. When she brings him home, the lord of misrule prods the layabouts into action that may not be better but is at least livelier.

Miss Meyer manages some pleasantly prickly dialogue, and some of her flights of fancy actually have modest wings. But her poetic-symbolic concept needs a grand imagination in perfect focus, without her occasional diffuseness and intermittent wobble. The cast is good enough, although Carlin Glynn (Lee) wants a firmer control of her lines, and Larry Pine (Smokey) is an attitudinizing actor relying overmuch on a charm he doesn't quite have. But Jodi Thelen does well by an ugly duckling who turns, if not into a swan, into something as white, a nurse; and Lisa Peterson's direction, though a shade too tame, is not lacking in spirit. ■

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ART **MARK STEVENS**

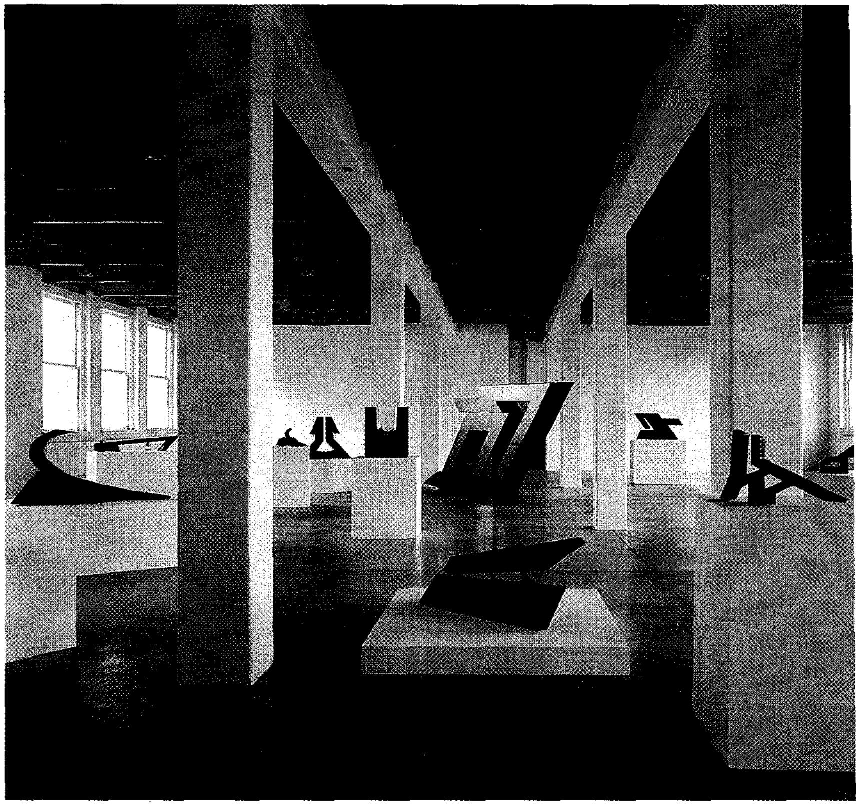
Maximal Minimalist

Long seen as a father of Minimalism, the sculptor Ronald Bladen looks more and more like something else entirely; the feverish work of David Wojnarowicz.

MODERN ARTISTS WHO CREATE A NEW MOVEMENT typically attack their predecessors, nail their declaration of principles to the wall, and claim the future for themselves. At first, they appear dramatically different from previous artists. Their work is this but not that. Here is the son, there the father. But over time, what once seemed clear grows shaded, complex, even contradictory. The sons turn into the fathers; the work of the stronger artists, especially, escapes from the pigeonhole; the critics tease out endless complications, byways, reversals. There is no better example of an artist escaping the straitjacket of a movement than Ronald Bladen (1918–88), who is typically identified as one of the cool "fathers of Minimalism" but looks more and more like an American Romantic.

"Ronald Bladen: Selected Works"—organized by Alanna Heiss for the P.S. 1 Contemporary Art Center in Long Island City, Queens—includes four of Bladen's full-size works and a large roomful of smaller studies and models. For almost twenty years, Bladen, who came late to sculpture, was mainly a painter; his images, steeped in earth tones, contained a heated Abstract Expressionist current. (Some of his paintings and drawings are on view.) In the mid-sixties, however, he began making stripped-down sculpture based on geometric forms.

To distinguish themselves from Abstract Expressionists, Minimalists emphasized the impersonal, working with clean geometric grids instead of the idiosyncratic impulse of the moment. They removed all signs of the artist's hand. They took a functional approach to materials. But there's a strange thing about simple shapes: They often convey, willy-nilly, that most intense if indefinable emotion called the sublime. Think of the ruler-sharp horizon line. An old-fashioned romantic word like *sublime* is enough to make any decent Minimalist aesthetician throw up, but Bladen's work fits it to a T. Bladen said he was looking for "that area of excitement belonging to natural phenomena such as a gigantic wave poised before it makes its fall, or man-made phenomena such as the high bridge spanning two distant points." Above all, he said, he wanted "presence."



Some of Bladen's models on view at P.S. 1.

Photograph by Oote Boe/P.S. 1 Contemporary Art Center.

Bladen's signature effect is to give massive black forms an air of light, speed, and weightlessness. Sharp angles cut through the air, unzipping the space. Beams spread open. Geometric shapes intertwine but do not lock. Many of his large works are not actually made of heavy metal but are painted plywood bolted onto a wooden framework; as a result, you can see an ungeometric ripple and even traces of the hand. ("They seem very human to me," he said.) He would often raise his sculptures a bit off the ground, to give them a subtle lilt. In *The Cathedral Evening,* he opened a vast triangular form above the head of the viewer. The effect could hardly be more charged. You could almost be looking up from a dinghy at the prow of a great ship. "What I am after," he also said, "is to create a drama out of a minimal experience."

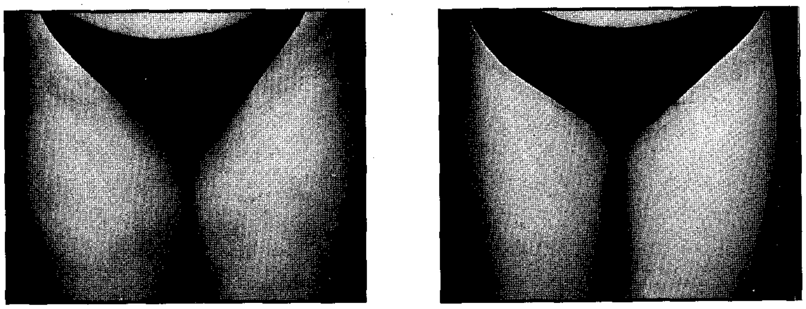
Bladen's sculpture anticipated the future work of much-better-known artists, notably Richard Serra. *Three Elements* has a somewhat unstable aspect—as if the geometric forms might suddenly topple—and *Curve* is a predecessor of Serra's *Tilted Arc.* (There are, of course, essential differences: Bladen lightens mass while Serra emphasizes weight.) Bladen's art also anticipated an important direction in mass culture. A knockoff of his sculpture could easily serve as the corporate logo for, say, a software company in Silicon Valley; Minimalism, once considered arcane and radical, was quickly adapted to corporate life. But Bladen also looked back. He used the fresh forms of the moment to recover earlier—even ancient—patterns of feeling.

"Fever: The Art of David Wojnarowicz," AT THE New Museum, is one long howl of rage at the cruelty of contemporary culture. A well-known figure in the East Village scene of the eighties, Wojnarowicz (1954–92) grew up in a harsh and abusive family. When he was a teenager, he lived on the street as a hustler and prostitute. This did not blunt or coarsen his sensibility. He seems to have been one of those painfully sensitive people who lack the filters that others depend upon to block out what cannot be borne. In art, he found a way to confront directly what the world was determined to ignore, notably homophobia and the suffering caused by AIDS, which led to his own death at the age of 37. Art became his way of living the hard truths.

Organized by Dan Cameron, "Fever" includes macabre paintings, photographs, sculptures, and films. The spirit of the show is Bosch-like; Wojnarowicz's art teems with tiny, twisted grotesques. Wojnarowicz was also a writer who kept a diary. And for a time he worked in a rock band. And he was a vigorous AIDS activist. To Wojnarowicz, being an artist did not mean being a "painter" or a "sculptor" or a maker of traditional objects. It meant being a free voice in any medium. His actual art, particularly his paintings, is often amateurish; his visual skills could not match his ambition. And yet . . . The exhibit is well-named: A fever enters the eye. A photograph at the beginning of the catalogue shows Wojnarowicz's head next to a little fetus in a round nest and a globe of the world. Wojnarowicz's expression seems to ask, "Why? Why?"

Wojnarowicz's outrage gained authority because it underscored an essential gentleness. He looked to the outcast for the promise of a better world: "I realized that my queerness was a wedge," he once wrote, "that was slowly separating me from a sick society." Not surprisingly, he did not shy away from his own impending death. There is an extraordinary photograph of his face—which we grow accustomed to seeing throughout the show—half buried among dry clumps of earth. His eyes are screwed shut in pain. His lips are open, and his two front teeth gleam with an otherworldly whiteness. Is he dreaming? This is an image of death haunted by life. ■

Mark Stevens's 1997–99 reviews are available at **newyorkmag.com**.



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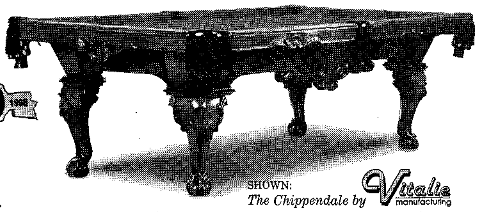

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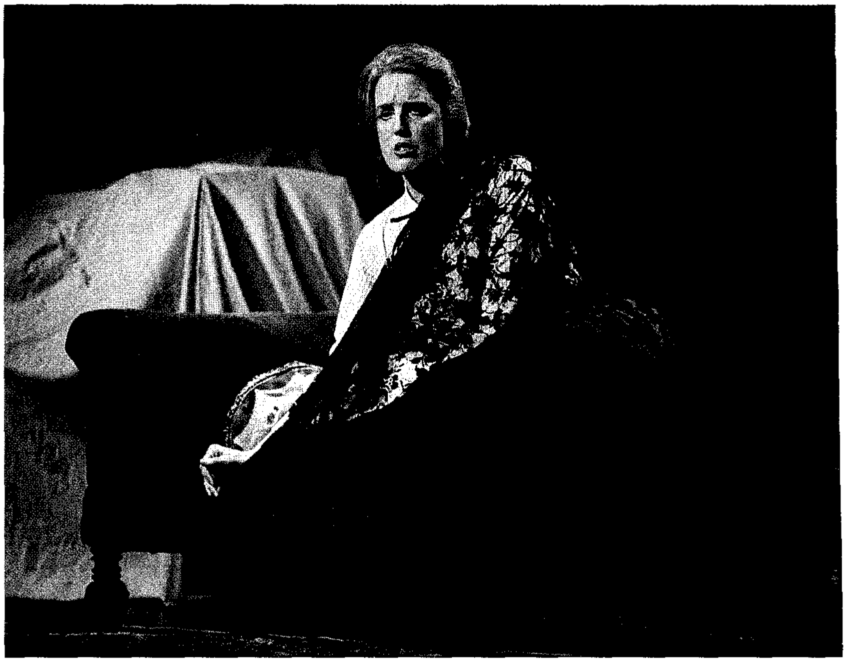
NEW YORK MAGAZINE

CLASSICAL MUSIC PETER G. DAVIS

Ghost Story

Avant-garde director Robert Lepage builds an enigmatic scene around Mahler's heartbreaking 'Kindertotenlieder,' and the results are truly mortifying.



Death-defying act: Rebecca Blankenship performing Mahler's *Kindertotenlieder.*

SINCE MERELY LISTENING to a great performer no longer seems good enough, the folks at Lincoln Center are now searching for alternatives. This season's novel approach is called "New Visions," a series designed to explore the classical repertoire "in bold new ways" by presenting music in theatrical contexts. There is actually nothing wildly avant-garde about that notion—concert works never meant for dancing are regularly choreographed, directors have often staged narrative song cycles like Schubert's *Winterreise,* slide shows have been used to illustrate Berlioz's *Symphonie Fantastique,* etc.—but the possibilities for real mischief, once this particular Pandora's box has been opened, are practically limitless.

Even so, I'd like to think that Lincoln Center will eventually come up with something more compelling than Robert Lepage's staging of Mahler's **Kindertotenlieder**, an unconvincing playlet that recently received three performances at the John Jay College Theater. It's hard to know what the director saw in such an interior expression of grief that he felt could be dramatized. In one of literature's great therapeutic outpourings, Friedrich Rückert wrote 425 poems in 1834, all dealing with the deaths of his two small children, and by 1904 Mahler had set five of them to music, much to his wife's superstitious horror (sure enough, the Mahlers' own eldest daughter died of scarlet fever three years later). Now a repertory piece, the cycle stands as one of the most moving musical statements of loss ever written.

In order to spin out a plotless twenty-minute song cycle into an hour-long music drama, Lepage and the writer Blake Morrison have devised a scenario involving a married couple preparing to separate, their mopey teenage daughter, and an enigmatic pianist who occasionally wanders in to accompany the woman in a Mahler song. Not much else happens to these inert characters, who seem strangely catatonic and speak mostly in barely audible whispers. To make matters worse, Rebecca Blankenship's unsteady singing lacks tonal allure and expressive nuance, the real fatal flaw in a "new vision" that ends up trivializing great music rather than illuminating it. By far the star of this feeble show is the glorious turn-of-the-century piano, a beautifully restored 1904 Bechstein Boudoir Grand, which proudly commands center stage.

It was a relief to encounter Mahler without stage trappings the next evening, as the New York Philharmonic, Kurt Masur conducting, performed the composer's heartbreaking symphony of songs, *Das Lied von der Erde.* More familiar for their work in opera than in concert, the two vocal soloists were cast against type: Jennifer Larmore, pegged hereabouts as a Rossini specialist, and Richard Leech, a tenor who tends mostly to the lyric French-Italian repertory. I can't say that the experiment worked—Larmore's lightish mezzo-soprano has neither the dark coloration nor the necessary expressive weight for Mahler's melodic declamation, and Leech more or less just hurled his voice at the notes. Still, it was different, as was Masur's dry-eyed but sensitively inflected interpretation.

UNLESS I MISSED SOMETHING, NONE OF NEW YORK'S BIG musical institutions officially celebrated Ned Rorem's 75th birthday last year in a major way, with extensive retrospectives, special concerts, gala premieres, and learned seminars. So this always resourceful composer has been thrown back on his own devices, and, I would say, he has been pretty successful—Rorem's music turned up with frequency most everywhere in '98, and the party is still going on. **Ned Rorem Hosts**, a series currently in progress at the 92nd Street Y, includes conversations with noted American composers, together with performances of their music; the featured celebri-

Photograph by Stephanie Berger.

ty at the most recent program was Rorem himself. Since no guest host was invited to help stir the pot, talk was at a minimum. Too bad, I thought at first—as anyone who has read his memoirs and criticism knows, Rorem has stimulating views on everything from AIDS to zebras. But then, here is one opinionated composer who truly prefers that you listen to his music rather than hear him talk about it. And so we did, most pleasurably.

By now, Rorem has built up a sizable body of work, and, judging from the 60 or so scores I've encountered over the years, it is an astonishingly consistent catalogue in terms of style and quality. Rorem found his voice early on and never saw a reason to alter it in any appreciable way, despite swings in fashion and pressures to conform. All the music played at the Y concert was written around 1989–90, four elegantly crafted pieces completely confident about what they wish to express. The two instrumental works are particularly beguiling, as Rorem imaginatively applies his characteristic use of expanded tonality to realize the precise musical image he has in mind. Even without a prodding, descriptive title, *Spring Music* for violin, cello, and piano, played by the Peabody Trio, would conjure up a happy season of dewy optimism with its heady brio and bright instrumental colors. The five-movement *String Quartet No. 3,* played by the Mendelssohn Quartet, has weightier matters to communicate, striking a disturbing note of impending tragedy in the opening chaconne and sustaining the serious mood right up to a final whirling "Dervish."

Songs have long been Rorem's calling cards, but few of his extended cycles have a tougher sinew or deeper resonance than *The Auden Poems* for tenor and piano trio. These seven wry poetic statements appealed to him because, as the composer says, "they spoke to my condition. Each is an admixture of cynicism and vulnerability, of force and hopelessness, of hot sadness and cold joy, of an objectivity which nevertheless surges." Jerry Hadley's rather stiff vocalization only suggested these striking polarities, but the music's lyrical strength and rhetorical power shone through even so. Finally there was Angelina Réaux's delicious Grand Guignol interpretation of *Anna la Bonne,* a seven-minute monodrama to a Jean Cocteau text about a maid who poisons her mistress and written as an homage to Poulenc, the French composer who is perhaps closest to Rorem in musical spirit. If there are any more all-Rorem concerts of this quality in the works, let the birthday celebrations continue indefinitely. ■

Peter G. Davis's 1997–99 reviews are available at **newyorkmag.com**.

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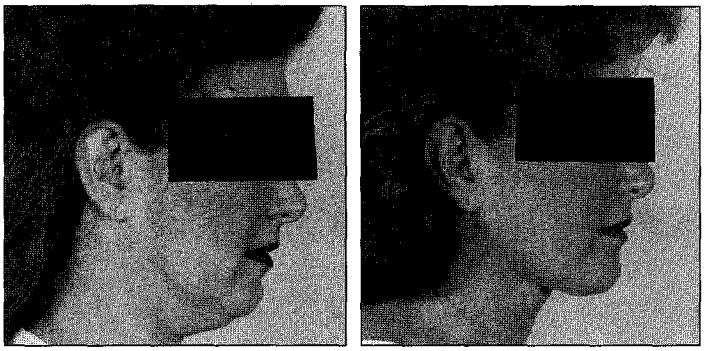

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THE UNDERGROUND GOURMET JOSEPH O'NEILL

The Family Noodles

Way east in Chinatown, the pleasures at J.M. Family Noodle only start with the treasure-infused soups; way west in the Village, tasty vegan food at Sacred Chow.

THE UNDERGROUND GOURMET ALWAYS FINDS happiness in the part of Chinatown that lies east of the Bowery. At night, its streets are surrendered to ghostly constructs of trash, but during the day, the pavement teems with lobster wholesalers, fish merchants, retailers of ruminant entrails, and vendors of live frogs that writhe by the hundreds in barrels—a Dante-esque spectacle that will shake the appetite of even the most dedicated ranivore. Yet I am always hungry when I step into **J.M. Family Noodle Restaurant** (19 Henry Street; 571-2440), a Cantonese place that expertly satisfies the food cravings of the customers crowding into it with their shopping bags.

J.M. Family Noodle Restaurant occupies what appears to be an abandoned but luxurious onetime public bathhouse at the corner of Henry and Catherine Streets. The walls and floors are covered by ceramic tiles, the mirrors are lit perfectly for a close shave, and a soap dish and long-handled back scrubber would not look out of place alongside the huge, steaming cauldrons behind the takeout counter. This kind of setup appeals to me.

Next time, the sautéed frog: J.M. Family Noodle Restaurant, on Henry Street.

Photograph by Robert Wright.

On my first visit, a family that had been traveling down to J.M. Family Noodle Restaurant from the Bronx since the eighties helped me to order. Soon my table was gobbling up a plate of beef tendons ($3.25), melting, salty translucent squares served in a sugary brown oyster sauce; fresh, spongy beef honeycomb tripe ($4); crispy barbecued pig skin (extracted from an entire oven-cooked pig) that vanished in the mouth with a crackle ($5); an excellent steamed flounder ($11.95) that the waiter deboned in a jiffy; a mild but otherwise irreproachable Singapore chow mai fun (skinny rice noodles stir-fried with pork, egg, shrimp, bean sprouts, etc., and a hint of curry; $4.50); and chewy boneless duck breast served in black-bean sauce (half-order, $5.50).

But what stands out about J.M. Family Noodle is its soups. The seafood house special rice congee ($3.50) is a dense, marvelous puddle of goodies: peanut and green-onion fragments adrift on a rice soup stocked with squid, fish cake, bean cake, and other pleasures. (If you have congee for breakfast, eat it with a hot baguette-shaped, sugar-powdered doughnut.) And everything about the soy-sauce-chicken soup ($4.25) works: tender chicken, superior shrimp dumplings, fine rice noodles, and a broth that does not stray into oversaltiness.

I like this place. I may even try sautéed frog next time I go back.

J.M. Family Noodle Restaurant is open Sunday through Thursday 9 A.M. to 10 P.M., Friday and Saturday till 11. Cash only.

AFTER THE OMNIVOROUS DELIGHTS OF CHINATOWN, **Sacred Chow** (522 Hudson Street; 337-0863), an established mecca for West Village vegans, comes as a tonic. If there is a more thoughtful, nutritious, and—here's the key—flavorsome animal-free restaurant in New York, the Underground Gourmet is a Dutchman.

Sacred Chow is a takeout with tables. Its owner and philosopher, Cliff Preefer, dreams up his "thinking food" in order to make a nonviolent, inclusive, and surreptitiously political contribution to the gourmet world. So if you're biologically or ideologically intolerant of meat or wheat or gluten or dairy products or artificial sweeteners, you'll find this a particularly amenable place. But members of all food tribes will be well served by Sacred Chow and its warm and knowledgeable staff.

My seat is by the window, where, as I swallow a Mediterranean basil roll with grilled marinated tofu (the bean curd's savory answer to pain au chocolat; $1.75), I watch the pedigreed dogs that gambol along Hudson Street. Sometimes their exquisite owners come inside for food. In the morning, many make off with the best-selling soy-buttermilk biscuit ($1), or with a wheat-free

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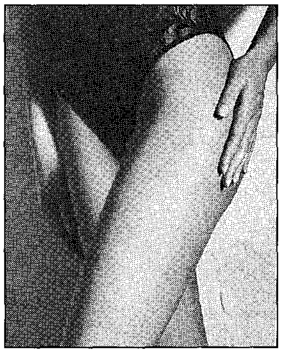

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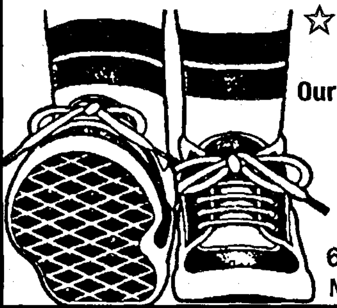

muffin (in blueberry—my favorite—cranberry, banana, or apple; $2.50), which may or may not be sweetened with brown-rice syrup. Those in the know steer clear of the cut-price, day-old baked goods. Those *really* in the know splash some soy milk on the Omega-3 oatmeal ($2.50 to $4.50) and partake of an austere but peerless no-fat, no-sweetener dollop of oats and flax seeds.

Come lunchtime, choose from a buffet of more than a dozen options (usually priced from $6.75 to $8.50 a pound) eaten hot or cold according to taste. Regulars generally organize their meal around four or five (or, what the hell, six) cubes of the famous grilled marinated tofu, or around the near-mythic home-produced seitan ($13 a pound), which comes roasted. The tofu is firm, suffused with a perfectly judged marinade of olive oil, lemon juice, rosemary, garlic, and very fine soy sauce. The seitan is made in the ancient, labor-intensive way of the Buddhist monks: Whole wheat and water are added to yeast-free dough, and the compound is washed like a T-shirt until, abracadabra, the protein separates from the carbohydrates and a musclelike wheat residue appears. If you boil that, marinate it in ginger, mustard, and black pepper, and roast it, then you have—if you're at Sacred Chow—a springy, tender steaklet that eats like a cooked meat you've never tasted.

I fill out my plate with portions of glazed parsnip and onions (excellent: the parsnips retain their crunchiness and are not oversweet), a helping of subtle mushroom-miso-onion risotto, and some pearl pasta (i.e., Israeli couscous) with grilled portabello mushrooms and tomatoes. If I want a quick bite, the very fresh tofu burger ($6) does the trick.

Dessert is sweet. There's the toasted cashew brownie supreme (made with organic cane sugar; $2.50), topped off by a ganache of dark chocolate melted with vanilla extract and rice milk. Or the coconut cannoli cup ($1.75), a flower-shaped treat in which macaroon petals, made with coconut milk and brown-rice syrup, are drenched in dark-chocolate ganache bejeweled with ruby pomegranate seeds, toasted almonds, and walnuts.

Sacred Chow extends to drink too. There are smoothies ($3.50) and cold herbal teas ($1.50) with medicinal properties (and, some might say, flavors): sinus tea and ginger-tamarind tea and teas to dissolve muscle cramps, indigestion, stress, and other symptoms of the violent, animal-eating world.

Sacred Chow is open seven days a week, from 7 A.M. to 11 P.M. All major credit cards. ■

Joseph O'Neill's 1999 reviews are available at **newyorkmag.com**.

cue

A Weekly Guide to Entertainment and the Arts in New York

They Say She's Wonderful

Broadway diva Bernadette Peters stars in the new revival of Irving Berlin's *Annie Get Your Gun* (page 117)

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movies

Dancemaker...Rock the Boat...Edward G. Robinson

Retrospective
A Nice Guy Who Finished First

Everyone's favorite tough guy, Edward G. Robinson (wooing the ladies in 1931's *Smart Money*, above), had a gangster image that masked a cultured reality. Offscreen, he spoke eight languages, was a political activist (who, unfortunately, was blackballed in the fifties until Cecil B. DeMille brought him back for *The Ten Commandments* in 1956), and amassed a collection of French Impressionist and Postimpressionist art (which he, again unfortunately, lost in his 1956 divorce settlement). A retrospective of 27 of his feature films and a sampling of his Warner Bros. animated caricatures starts March 4 at MOMA. See "Museums, Societies, Etc." for more info.

New Films

★**Affliction**—Writer-director Paul Schrader's adaptation of the 1989 Russell Banks novel is a heavy dose of oppressiveness. Small-town New Hampshire looks like hell frozen over. Barreling his way through this frostbitten inferno, Wade Whitehouse (Nick Nolte) is the archetypal walking wounded. He's a good man gnarled by primal circumstance. The world of this movie is framed as a battlefield of male privilege, and even if you reject the hallucinatory machismo at its core, it holds you. There's excellent supporting work by Sissy Spacek, Willem Dafoe, Mary Beth Hurt, and James Coburn. Nolte is near the top of his form. (Rainer; 1/11/99) (1 hr. 54 mins.; R) *CC Angelika Film Center; Clearview's Chelsea; CO Coronet; Lincoln Plaza Cinemas; Cinemart; UA Hylan Plaza.*

Analyze This—A comedy in which a mob boss turns to a psychiatrist to relieve his stress. With Robert De Niro, Billy Crystal, and Lisa Kudrow. (1 hr. 45 mins.; R) *Opens 3/5.*

Another Day in Paradise—James Woods plays a journeyman criminal in the Midwest looking for one last big score. But Woods is on the kind of actor's holiday that's more of a vacation for him than for us. As his moll mate, Melanie Griffith gives one of her best performances. As the young troubled couple who join up with these two, Vincent Kartheiser and Natasha Gregson Wagner introduce some dewiness into the acrid air. The director Larry Clark mixes higher realism with plush pop-psych clichés about the need for these people to connect. The final effect is oddly disjointed: We appear to be watching an avant-garde antique. (Rainer; 2/1/99) (1 hr. 45 mins.; R) *CC Village East.*

The Apple—The shocking semi-true story of two young Tehranian girls imprisoned by their parents. Directed by 18-year-old Samira Makhmalbaf. (1 hr. 25 mins.; NR) *Quad Cinema; Lincoln Plaza Cinemas.*

Blast From the Past—A man comes out of a bomb shelter after 30 years alone. Starring Brendan Fraser, Alicia Silverstone, Sissy Spacek, and Christopher Walken. Directed by Hugh Wilson. (About 1 hr. 45 mins.; R) *CO Coronet; UA Criterion; Loews Orpheum 7; New Coliseum; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; UA Movies at Sheepshead Bay; UA Astoria; UA Movieworld; UA Movies at Staten Island.*

Blind Faith—When a black police officer's son is arrested for murder, a community begins a fiery debate of the ideologies in black America in the fifties. With Charles S. Dutton and Courtney B. Vance. Directed by Ernest Dickerson. (1 hr. 58 mins.; NR) *BAM Rose Cinemas.*

The Celebration—A family reunites for its patriarch's 60th-birthday party and certain horrible secrets spill out over dinner. Directed by Thomas Vinterberg. (1 hr. 40 mins.; R) *The Screening Room.*

★**Central Station**—I can't join in with the prevailing opinion that Walter Salles's *Central Station* is on par with early De Sica—I love early De Sica too much. But in this otherwise rather schematic swatch of social catharsis, Brazil's Fernanda Montenegro gives the best performance by an actress I've seen all year. De Sica might not have made this movie, but he would have recognized in her bitter, beseeching portrayal a kindred character. (Rainer; 12/14/98) (1 hr. 55 mins.; R) *Quad Cinema; CC Eastside Playhouse; Lincoln Plaza Cinemas.*

Children of Heaven—A young boy loses his sister's only pair of shoes and tries to get them back without letting his parents know they are missing. Written and directed by Majid Majidi. (1 hr. 28 mins.; PG) *Lincoln Plaza Cinemas.*

Conceiving Ada–An imagined biography of Lord Byron's daughter Lady Ada Lovelace, who developed the world's first computer language 100 years before computers were invented. With Tilda Swinton, Francesca Faridany, Karen Black, and Timothy Leary. Directed by Lynn Hershman Leeson. (1 hr. 25 mins.; NR) *Cinema Village.*

Cruel Intentions—Teenage step-siblings make wagers regarding the sexual conquest of two innocent prep-schoolers. With Sarah Michelle Gellar, Ryan Phillippe, and Reese Witherspoon. Directed by Roger Kumble. (1 hr. 37 mins.; R) *Opens 3/5.*

Dancemaker—A documentary about choreographer Paul Taylor and his dance troupe. By Matthew Diamond. (1 hr. 38 mins.; NR) *Film Forum.*

Down in the Delta—A Chicago grandmother moves her daughter and grandchildren back to Mississippi in hopes of pulling them away from the problems of the city. With Alfre Woodard, Al Freeman Jr., Esther Rolle, Mary Alice, Loretta Devine, Wesley Snipes, Mpho Koaho, and Kulani Hassen. Directed by Maya Angelou. (1 hr. 50 mins.; PG-13) *Linden Boulevard Multiplex.*

Dry Cleaning—Adultery among the bourgeoisie is still Topic A in many of the Gallic exports. In this latest one, co-writer-director Anne Fontaine presents us with a conventional couple, played by Charles Berling and Miou-Miou, who allow an androgynous punk drag nightclub performer (Stanislas Merhar) into their lives—and beds. Everything that we see is tinctured with meaning: This couple who clean other people's dirty laundry end up swamped in their own. The effect is lackluster—like a Pinter play that's been given a snide-ectomy. (Rainer; 2/8/99) (1 hr. 37 mins.; NR) *Quad Cinema.*

8 MM—See Rainer, page 96. (About 2 hrs.; R) *Clearview's Chelsea; Loews State; Loews Orpheum 7; UA Gemini; Clearview's Olympia; Loews 84th Street; New Coliseum; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; Kent Triplex; Linden Boulevard Multiplex; Pavilion; UA Movies at Sheepshead Bay; Centre Sunnyside; Jackson Triplex; Main Street Cinemas; UA Astoria; UA Crossbay; UA Movies at Bayside; UA Movies at Staten Island.*

Ground Rules:

These brief reviews, where noted, are condensed versions of reviews by Peter Rainer...A ★ denotes a current release that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element...Reviews are followed by the theaters where the film is playing.

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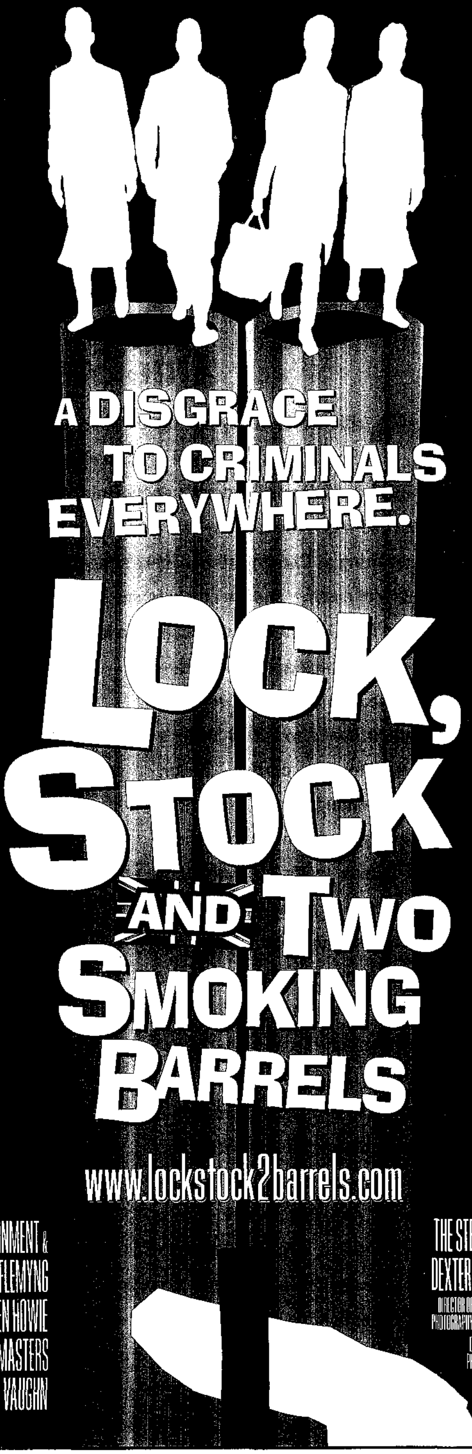

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Elizabeth—This film, about the daughter of King Henry VIII and Anne Boleyn, has real verve. It's not all that great even so, but in the historical-bio genre, liveliness counts for a lot. Cate Blanchett plays the young Elizabeth from the time she is nearly rendered headless by her half-sister Queen Mary (Kathy Burke) to her final ascension as the Virgin Queen. We are not to take that moniker literally. The Elizabeth on view here is a frolicker who knows how to dangle her spinsterhood before her panting suitors. She's a sexy queen, especially when she realizes she needs to ensure her power by lopping off a few heads of her own. The Indian director Shekhar Kapur and his screenwriter, Michael Hirst, would like us to see her as a feminist icon: She could do it all—dance the volta with her lover Robert Dudley (Joseph Fiennes) in full scandalous view of her court and lord it over the old fuds in Parliament. "I am no man's Elizabeth," she cries out while still in her marriageable mode. Later, she amends that: "I am married to England." Lucky England. (Rainer; 11/16/98) (2 hrs. 4 mins.; R) *Art Greenwich Twin; Clearview's Chelsea West; CO First & 62nd St. Cinema; CO Regency.*

Enemy of the State—This film is set against the backdrop of top-secret government surveillance, and I suppose it's all meant to be Kafkaesque. But since this is a Jerry Bruckheimer production, it's more like Kafka on steroids. Gene Hackman (ostensibly Will Smith's co-star) doesn't even make it onto the wall until an hour into the show. He plays a kind of defrocked former CIA agent named Brill who knows all sorts of clever secret-agent-type things. Brill reluctantly surfaces to offer his aid when a Washington lawyer, Robert Clayton Dean (Smith), is targeted by rogue National Security Agency operatives under the command of Thomas Brian Reynolds (Jon Voight). Reynolds has already engineered the garroting of a senator (an unbilled Jason Robards) opposed to an over-the-top domestic snoop-and-spy bill. By accident, Dean finds himself in possession of a videotape of the murder, and runs for his life. If you're going to make a movie about how easy it is for our identities to be electronically stolen by the government, shouldn't you at least create people with identities worth stealing? (Rainer; 11/30/98) (2 hrs. 7 mins.; R) *CO Worldwide Cinemas; Guild 50th Street; Linden Boulevard Multiplex.*

The Faculty—High-school students realize their teachers are from another planet. With Elijah Wood, Bebe Neuwirth, Salma Hayek, and Jon Stewart. Written by Kevin Williamson. Directed by Robert Rodriguez. (1 hr. 51 mins.; R) *Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; UA Marboro; UA Astoria.*

God Said, "Ha!"—Julia Sweeney's monologue on living through her brother's death from cancer. (1 hr. 27 mins.; PG-13) *Film Forum.*

Gods and Monsters—The story of aging director James Whale (Ian McKellen) and his relationship with his lawn-boy, played by Brendan Fraser. With Lynn Redgrave. Written and directed by Bill Condon. Based on the novel *Father of Frankenstein.* (1 hr. 45 mins.; NR) *Quad Cinema; Clearview's Metro Cinema.*

★**Hands on a Hard Body**—It's about one of those homespun real-life gothic events just crying out to be chronicled. Every year in Longview, Texas—population 70,000—an auto dealership stages a contest in which entrants are required to stand around a fully loaded Nissan hard-body pickup with at least one hand on the truck at all times. The last person standing wins. It's not all that it might be, but director S. R. Bindler doesn't turn the contestants into freaks or saps. Errol Morris might have turned this subject into a creepy-crawly sideshow, but it's probably best he didn't get wind of it. Weirdness this good deserves the plain treatment. (Rainer; 2/8/99) (1 hr. 37 mins.; PG) *CC Village East.*

Hilary & Jackie—Emily Watson is the celebrated British cellist Jacqueline du Pré, who developed multiple sclerosis at 28. With Rachel Griffiths as her sister Hilary. Based on the book by Hilary and Piers du Pré, *A Genius in the Family.* Directed by Anand Tucker. (2 hrs.; R) *CO First & 62nd St. Cinema; Lincoln Plaza Cinemas.*

Hurly Burly—There's a whole lot of overacting going on in this David Rabe–adapted movie of his 1984 play, directed by Anthony Drazan. The cast, playing a mixed-nuts assortment of Hollywood trash, is impressive: Sean Penn, Kevin Spacey, Robin Wright Penn, Anna Paquin, Garry Shandling, Chazz Palminteri, Meg Ryan. But Rabe wants to turn the sex-swapping, coke-snorting L.A. eighties scene into a template for how spiritually bereft we all are, and it doesn't wash. They should call the film *A Bug's Life.* (Rainer; 1/18/99) (2 hrs. 2 mins.; R) *CC Village East.*

Jawbreaker—A group of popular girls accidentally kill their best friend and try to cover it up. With Rose McGowan, Rebecca Gayheart, Julie Benz, and Judy Evan Greer. Written and directed by Darren Stein. (1 hr. 25 mins.; R) *UA Union Square; UA Criterion; Clearview's First and 62nd St. Cinema; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; UA Crosbay II; UA Midway; UA Movies at Staten Island.*

Just the Ticket—Andy Garcia is a ticket scalper who has to grow up and get out of the business or lose his girlfriend (Andie MacDowell). With Richard Bradford. (1 hr. 55 mins.; R) *Art Greenwich Twin; Clearview's Chelsea; UA Criterion; CO First & 62nd St. Cinema; Loews Orpheum 7; Sony Lincoln Square; Bay Plaza; Whitestone; UA Movies at Sheepshead Bay; UA Movies at Staten Island.*

★**The Last Days**—A superb documentary, directed by James Moll, from the Survivors of the Shoah Visual History Foundation centering on testimony from five Hungarian Jewish survivors of the Holocaust. The film's tone is ostensibly inspirational, but what stays with one, too, is the abomination of these people's lives. (Rainer; 2/8/99) (About 2 hrs.; NR) *Clearview's 62nd and Broadway.*

Life Is Beautiful—An Italian Jew and his son are taken to a concentration camp at the end of World War II, and the father attempts to hide the horror through fun and games. Starring Roberto Benigni, Sergio Bustric, Nicoletta Braschi, and Giorgio Cantarini. In Italian, with subtitles. (1 hr. 54 mins.; PG-13) *CC Angelika Film Center; CC Murray Hill Cinemas; Loews 19th St. East; Paris Theatre; Clearview's Park and 86th St.; Loews 72nd St. East; Loews 84th Street; UA Movies at Sheepshead Bay; Main Street Cinemas; UA Movies at Bayside; UA Hylan Plaza.*

Little Voice—A young girl who barely speaks but

Documentary
One Step at a Time

Critic Edwin Denby was right: "There is a bit of insanity in dancing that does everybody a great deal of good." The Paul Taylor Dance Company suffers its share of psychological mayhem, and in Matthew Diamond's documentary *Dancemaker* (opening March 3 at Film Forum), we witness the high drama of Taylor's clan as they prepare for a trip to India: There was that unexplained mass firing at Christmastime. There's the daily second-guessing of Master Taylor, the oligarchic perversity of casting, and the cumbersome beauty of long-term relationships. Old-timer Bettie De Jong giggles, "I think he needs me because he knows I forgive him when he yells at me." Director Diamond—once a choreographer himself—returned to the edgy world of modern dance to follow Taylor's troupe for ten months. Taylor, says Diamond, "is largely a generous figure, but he is not without his human traits. And he's not afraid to take a look at all sides of the human condition." Taylor admits, "I get my energy from being afraid. From being afraid to choreograph. From being afraid to fail." It's that honesty, perhaps, and the concomitant ability to tell stories that range from the perilous *Last Look* to the effervescent *Airs,* that save his ballets from oblivion. A father figure to his seventeen lucky dancers, Taylor is a slightly bug-eyed man with a wingspan rivaling José Limón's and an endearing incredulity when it comes to talking about his work. We watch as the choreographer, an agile 68, crafts the first steps of a new ballet. He halts, stumbles, and starts again. It's an embarrassingly intimate and inelegant moment: bringing something into the world where nothing existed before. Diamond's film exposes the very human mix of adulation and fear, anxiety and grace, that underlies the superhuman beauty of Taylor's stage and the mysticism of auteurship. "Look at what it takes to put this on stage," the director asks. "Look at what these people have invested. Look how similar they are to you in your struggle, in your everyday life. I think the film rips back a door for the audience to what they normally don't get to see." Most important, it makes a good story. Erika Kinetz

Photograph by Howard Schatz.

who can belt out impersonations of singing stars is persuaded to give a concert. Based on the play by Jim Cartwright. Starring Jane Horrocks, Brenda Blethyn, Michael Caine, and Ewan McGregor. Directed by Mark Herman. (1 hr. 39 mins.; R) *Clearview's Chelsea; CC Crown Gotham.*

Lock, Stock and Two Smoking Barrels—East End lads get into debt with the local underworld boss and pandemonium ensues. With Nick Moran, Jason Flemyng, Jason Statham, and Dexter Fletcher. Directed by Guy Ritchie. (1 hr. 47 mins.; R) *Opens 3/5.*

Message in a Bottle—A bottle washes ashore and a woman reads its contents—a rapturous love letter from a man to the wife he lost. Theresa (Robin Wright Penn), a Chicago *Tribune* researcher, tracks down the man (Kevin Costner), who turns out to be a lovelorn North Carolina boatbuilder and all-around dreamboat. That love letter is purest Hallmark and so's the movie. Paul Newman, playing the boatbuilder's father, steals what little there is to steal in this bowl of suds. Costner's acting goes from minimal to marginal. Wright Penn is a haze of banked fires. She's so unconscionably understanding of her man's grief at the loss of his wife that even the snifflers in the audience may want to guffaw. (Rainer; 2/22/99) (2 hrs. 6 mins.; PG-13) *CC Murray Hill Cinemas; Clearview's Chelsea; Loews State; Loews Orpheum 7; UA Gemini; Sony Lincoln Square; Bay Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; UA Marboro; UA Movies at Sheepshead Bay; Centre Sunnyside; Main Street Cinemas; UA Astoria; UA Crossbay II; UA Hylan Plaza; UA Movies at Staten Island.*

My Favorite Martian—The television show adapted for the screen. With Jeff Daniels, Christopher Lloyd, Elizabeth Hurley, Daryl Hannah, and Wallace Shawn. Directed by Donald Petrie. (1 hr. 28 mins.; PG) *Loews Village; Clearview's Chelsea; CC Sutton; UA Criterion; Loews 84th Street; New Coliseum; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; Kent Triplex; Linden Boulevard Multiplex; Pavilion; Ridgewood; Centre Sunnyside; Cinemart; Main Street Cinemas; UA Crossbay II; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island.*

★**My Name Is Joe**—Joe (Peter Mullan) is a recovering alcoholic who lives on the dole when he isn't doing odd jobs or coaching a hopeless soccer team of wayward boys from the poorest section of Glasgow. His affair with a health counselor (Louise Goodall) who recognizes his decency is remarkably touching. The director Ken Loach balls up Joe's story into a running-from-the-local-mob conclusion, but Mullan's performance is near-great. He prepares us for everything—Joe's princeliness and lyricism and bullish loyalties. (Rainer; 2/1/99) (1 hr. 32 mins.; R) *Cinema Village.*

October Sky—An inspirational drama without a whit of inspiration about a coal miner's son (Jake Gyllenhaal) who becomes a rocket scientist. The visuals, the dialogue, the sentiments seem lifted right out of the Boy Scouts Handbook. Set during the Sputnik era, it's supposed to be based on a true story, but who can believe it? That's the problem with mediocrity: It makes even verity seem fraudulent. Chris Cooper plays the boy's mine-supervisor father, and he has a few strong moments. (Rainer; 2/22/99) (About 2 hrs.; PG) *CC Village East; Clearview's 34th Street Showplace; Loews 19th St. East; UA Criterion; Clearview's Beekman; Clearview's Park and 86th St.; Sony Lincoln Square; Bay Plaza; Whitestone; Linden Boulevard Multiplex; Ridgewood; UA Movies at Sheepshead Bay; UA Crossbay II; UA Movies at Bayside; UA Movieworld.*

★**Office Space**—Writer-director Mike Judge, creator of *Beavis and Butt-head* and co-creator of *King of the Hill,* makes his live-action-feature debut with this nut-brain piffle. It's almost consistently enjoyable, with a spare, almost abstract visual style that allows us to home in on the gags. It's about white-collar wage slaves at the monolithic Initech Corporation, and Judge gets the corporate details just right: the flat lighting that isolates the workers as if they were lab specimens; the soft tread on acrylic carpet of slit-eyed company honchos; the chirpy secretary whose endlessly repeated telephone greeting has turned her into a human tape loop. At its most inspired, the film is like a variation on Melville's "Bartleby the Scrivener" for the Dilbert

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generation. The talented cast includes Ron Livingston, David Herman, and Stephen Root as Milton, a whimpering poor soul who keeps getting marginalized until he's seated in an unlighted cubicle in the basement. (Rainer; 2/22/99) (1 hr. 40 mins.; PG) *Clearview's Chelsea; UA Criterion; UA Gemini; Sony Lincoln Square; Bay Plaza; Pavilion; UA Movies at Sheepshead Bay; UA Astoria; UA Crossbay II; UA Midway; UA Movieworld; Atrium; UA Movies at Staten Island.*

The Other Sister—A couple's mentally handicapped adult daughter builds a relationship and teaches her parents about life and love. With Diane Keaton, Tom Skerritt, Giovanni Ribisi, and Juliette Lewis. (About 2 hrs.; PG-13) *CC Village East; CC Murray Hill Cinemas; Clearview's Chelsea West; CC Cinema I, II, Third Ave.; Sony Lincoln Square; Bay Plaza; Whitestone; Pavilion; UA Movies at Sheepshead Bay; Cinemart; UA Crossbay II; UA Movieworld; UA Movies at Staten Island.*

★**Payback**—As Porter, the thug-on-a-mission, Mel Gibson is as mad as he's been since he was Max. His bootblacked hair is color-coordinated with his black jackets and blacker mood. Shot and left for dead after a heist by his double-crossing partner (Gregg Henry), he thinks only of one thing: Revenge and getting back his share—$70,000. The insanity of setting himself up as the walking dead for such a paltry sum never penetrates Porter's brain. Brian Helgeland, the gifted screenwriter of *Conspiracy Theory* and (with Curtis Hanson) *L.A. Confidential*, makes his directorial debut and, despite some production disagreements with Gibson that resulted in his walking off the set near the end of the shoot, it's a confident, startlingly funny piece of work. The terrific cast also includes Maria Bello, David Paymer, William Devane, Kris Kristofferson, and, unbilled, James Coburn. (Rainer; 2/22/99) (2 hrs.; R) *Loews Village; Clearview's 34th Street Showplace; Loews 19th St. East; Loews Astor Plaza; Loews New York Twin; Loews Orpheum 7; Clearview's Metro Cinema; Loews 84th Street; New Coliseum; Nova; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; Kent Triplex; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Movies at Sheepshead Bay; Centre Sunnyside; Cinemart; Jackson Triplex; Main Street Cinemas; Plaza; UA Astoria; UA Crossbay; UA Movies at Bayside; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island.*

The Prince of Egypt—The movie resembles one of those DeMille biblical epics minus the hoochie-koochie he used to work in to show us what a terrible thing sin is. Why should we applaud an animated movie for doing the same emptily monumental things as live-action directors? (Rainer; 12/14/98) (About 2 hrs.; G) *CO Worldwide Cinemas; Whitestone; Linden Boulevard Multiplex.*

Relax . . . It's Just Sex—Thirtysomething friends bed-hop until a gay-bashing incident triggers the group's upheaval. With Jennifer Tilly, Lori Petty, Cynda Williams, and Serena Scott Thomas. (1 hr. 30 mins.; NR) *Opens 3/5 at Quad Cinemas.*

Rock the Boat—A gripping documentary in which twelve HIV-positive sailors run the Trans Pacific Yacht Race from Los Angeles to Hawaii. Directed by Bobby Houston. (1 hr. 30 mins.; NR) *Opens 3/5 at Village East.*

The RugRats Movie—A new baby joins the Pickles family and sibling rivalry ensues. Based on the animated television show. Directed by Norton Virgien and Igor Kovalyov. (1 hr. 45 mins.; G) *Concourse Plaza; Linden Boulevard Multiplex.*

Rushmore—Fun but overrated. Fifteen-year-old Max Fischer (Jason Schwartzmann) is a tenth-grader at Rushmore Academy who is on sudden-death academic probation despite (or because of) being captain of everything from the drama club to the Double-Team Dodgeball Society. His counterpart is Mr. Blume, a clinically depressed tycoon and the academy's chief benefactor, extremely well played by Bill Murray. Wes Anderson, the co-writer and director, has an affinity for deadpan obsessives and a flukey sense of comic timing. (Rainer; 12/14/98) (2 hrs.; R) *CC Murray Hill Cinemas; Clearview's Chelsea; CC Sutton; Loews State; Sony Lincoln Square; Pavilion; UA Marboro; UA Movies at Staten Island.*

★**Saving Private Ryan**—At the beginning, a group of American soldiers land on Omaha Beach, on D-day. Led by Captain John Miller (Tom Hanks), they jump over the side and get hit under the water (we can actually see the bullets, slowed down by the sea, striking their targets). Many who make it out of the boats die in the first few yards of sand. Director Steven Spielberg rapidly shifts from one nightmare to another: When we are under the water, or inside the head of a stunned soldier, the sound collapses into an indistinct roar; the next second, we are above the water and the noise of bullets and mortar fire approaches agony. In this one scene, and in another battle at the end, Spielberg knocks into oblivion every World War II movie ever made. This is a marvelous film, though it needs to be said that the material between the two battle scenes isn't on their transcendent level. It begins as an epic, changes into an anecdote, and works toward a kind of moral fable. After the beach has been secured, Captain Miller and some of his men (Adam Goldberg, Vin Diesel, Barry Pepper, Ed Burns, Jeremy Davies, and Tom Sizemore) are sent on a special mission. It seems that three brothers from Iowa have been killed; the Army wants the fourth brother, Private Ryan, sent home. When they at last find Ryan (Matt Damon), he doesn't want to be saved. The business of saving a single soldier gets folded into a larger question: What is the value of a decent gesture—any decent gesture—in war? (Denby; 7/27/98) (2 hrs. 48 mins.; R) *CO First & 62nd St. Cinema; Whitestone; Linden Boulevard Multiplex; UA Marboro.*

The School of Flesh—A successful fashion designer falls for a dangerous young bartender. Starring Isabelle Huppert and Vincent Martinez. In French with English subtitles. (1 hr. 45 mins.; NR) *Cinema Village; Lincoln Plaza Cinemas.*

Shakespeare in Love—A fanciful romp about the young Will who wrote *Romeo and Juliet* and the romantic liaison that may have led to it. Joseph Fiennes is blandly dashing as the Bard and Gwyneth Paltrow, as his muse, is blandly pretty. She'd be better off if she didn't keep trying to set herself up as the Grace Kelly of the twentysomething set. She's best when she shows some steel, as in *Hard 8* and *Flesh and Bone*. (Rainer; 12/21/98) (2 hrs.; R) *CC Angelika Film Center; Clearview's 34th Street Showplace; Clearview's Chelsea; CC Cinema I, II, Third Ave.; UA Criterion; Loews Orpheum 7; Clearview's Olympia; Sony Lincoln Square; Pavilion; UA Movies at Staten Island.*

She's All That—The senior-class president bets his best friend he can create a prom queen from the frumpiest girl in the school. Starring Freddie Prinze Jr., Jodi Lyn O'Keefe, Matthew Lillard, Usher Raymond, Paul Walker, Rachael Leigh Cook, Kieran Culkin, and Kevin Pollak. (1 hr. 26 mins.; PG-13) *Loews State; Loews Orpheum 7; Nova; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Ridgewood; UA Marboro; Jackson Triplex; UA Astoria; UA Crossbay II; UA Movies at Staten Island.*

★**A Simple Plan**—A crashed small plane with four million bucks in tow is discovered in a remote game preserve by three local townspeople. Theft, murder, double-crosses ensue. Director Sam Raimi is primarily known as a gonzo goremeister with a hyperkinetic visual style, but he's pared down his act here. In his new film, wintry rural Minnesota gets the dark, elemental treatment. The snowdrifts seem to be covering up some vast horror and the *noir* fatalism is limiting. Once again we are told that greed turns good men into bad—it doth make suckers of us all. But the action is compelling and the performances by Bill Paxton and Billy Bob Thornton, playing night-and-day brothers, as well as Brent Briscoe and Bridget Fonda, are superb. (Rainer; 12/14/98) (2 hrs.; R) *Loews Village; Loews 19th St. East; CO First & 62nd St. Cinema; Sony Lincoln Square.*

Six Ways to Sunday—A young boy joins the local Jewish crime family and falls for his boss's beautiful maid. With Norman Reedus, Deborah Harry, Elina Lowensohn, Arien Brody, and Isaac Hayes. Directed by Adam Bernstein. (1 hr. 37 mins.; NR) *Opens 3/5 at Angelika Film Center.*

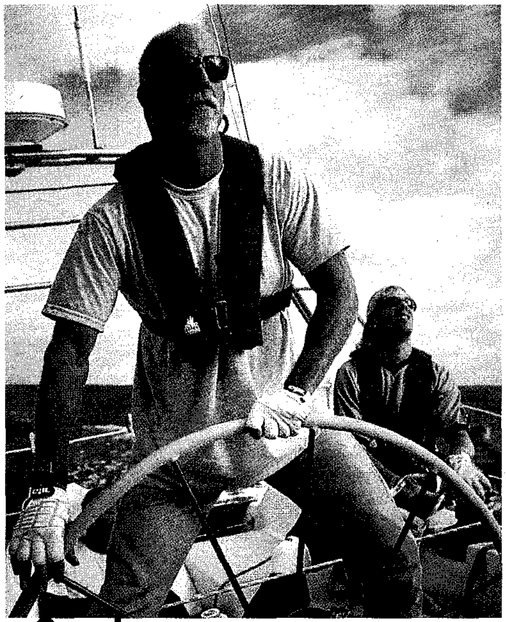
Steam: The Turkish Bath—A man inherits a Turkish bath from his aunt and discovers who she was and falls for the custodian's handsome son. Starring Alessandro Gassman. Directed by Ferzan Opetek. (1 hr. 34 mins.; NR) *Quad Cinema.*

Tango—A tango dancer falls in love with his beautiful partner and clashes with her gangster boyfriend. With Miguel Ángel Solà and Mia Maestro. In Spanish with English subtitles. (1 hr. 55 mins.; PG-13) *CC Angelika Film Center; Lincoln Plaza Cinemas.*

The Thin Red Line—Terrence Malick's first movie in twenty years—an adaptation of James Jones's 1962 WWII novel about an Army platoon in Guadalcanal—brings us back to that same seventies fugue state of his in which all action is aestheticized until nothing is left but patterning and pretty pictures. Malick never saw a sunset he didn't want to emblematize. A lot of powerful actors turn up—including Nick Nolte and Sean Penn—but they're upstaged by Malick's froufrou flossiness. The initial battle charge against the Japanese artillery is excitingly staged, and there are some evocative passages, but this seems less a movie about the terrors of combat than a reverie about how to preserve your refinement in the trenches. (Rainer; 1/4/99) (2 hrs. 46 mins.; R) *Clearview's Ziegfeld.*

20 Dates—A comedy in which single aspiring filmmaker Myles Berkowitz brings a movie camera with him when he goes on twenty very different dates. (1 hr. 28 mins.; R).

The 24 Hour Woman—Rosie Perez plays a TV producer for a frenetic morning talk show who finds herself unexpectedly pregnant. The movie is about how this workaholic realizes she's no superwoman. Perez is a pint-size dynamo who doesn't get much support from the other players, including Marianne Jean-Baptiste and Patti Lupone. Co-writer and director Nancy Savoca juices us with real-life



Opening
Survival Story

In 1997, twelve HIV-positive sailors completed the TransPac, a grueling 2,225-mile yacht race from Los Angeles to Hawaii. Their mission was more than adventure: It was to celebrate life—theirs and those of friends who are no longer with them. Their highs and lows (and acting out) are captured in the documentary *Rock the Boat*: the hurricane warnings, the intra-crew squabbling, and the emotional outpourings of men who are living longer than they once believed possible. Starts March 5 at Village East.

Photograph courtesy of Tell the Truth Pictures.

dilemmas about career vs. family only to dispel everything in a fairy-tale finale. It's fitting that Jerry Springer puts in an appearance. The movie has all the weight of one of Jerry's "Final Thoughts." (Rainer; 2/2/99) (1 hr. 35 mins.; R) *Nova; Plaza.*

200 Cigarettes—See Rainer, page 97. (1 hr. 45 mins.; R) *Loews Village; Loews 19th St. East; Loews New York Twin; UA East; Sony Lincoln Square; Bay Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; Ridgewood; Centre Sunnyside; Cinemart; Main Street Cinemas; UA Crossbay; UA Movieworld; UA Movies at Staten Island.*

Waking Ned Devine—Compared to all the I.R.A.-themed movies we've been seeing lately, this swatch of stage-Irishness is a walk in the park. Two lifelong mates from Tully More—population 52—figure out that one of their neighbors has won the lottery. David Kelly and Ian Bannen are the dynamic duo who connive to get close to the money. They have such an easygoing rapport that you can almost forgive the fact that this film seems to have been produced strictly for the tourist trade. It would make the perfect in-flight movie on Aer-Lingus. (Rainer; 12/4/98) (1 hr. 31 mins.; PG) *CO First & 62nd St. Cinema.*

Manhattan

Below 14th Street

Art Greenwich Twin—97 Greenwich Ave. at W. 12th St. (929-3350) *Elizabeth; Just the Ticket.*

CC Angelika Film Center—18 W. Houston St. (995-2000) *Affliction; Life Is Beautiful; Shakespeare in Love; Tango.*

CC Village East—189 Second Ave., at 12th St. (529-6799) *American History X; Another Day in Paradise; Hands on a Hard Body; Hurly Burly; October Sky; The Other Sister.*

Cinema Village—22 E. 12th St. (924-3363) *Conceiving Ada; My Name Is Joe; The School of Flesh.*

Film Forum—209 W. Houston St. (727-8110) *Dancemaker; God Said, "Ha!"*

Loews Village—66 Third Ave., at 11th St. (982-0400) *My Favorite Martian; Payback; A Simple Plan; 200 Cigarettes.*

Quad Cinema—34 W. 13th St. (255-8800) *The Apple; Central Station; Dry Cleaning; Gods and Monsters; Steam: The Turkish Bath.*

The Screening Room—54 Varick St. (below Canal) (334-2100) *The Celebration; Velvet Goldmine.* (See also "Museums, Societies, Etc.")

UA Union Square—13th St. and Broadway (253-2225) *Blast From the Past; 8 MM; Hilary & Jackie; Jawbreaker; Just the Ticket; Little Voice; Message in a Bottle; Rushmore; Saving Private Ryan; She's All That; The Thin Red Line; 20 Dates; Waking Ned Devine.*

14th–41st Streets

CC Murray Hill Cinemas—160 E. 34th St. (689-6548) *Life Is Beautiful; Message in a Bottle; The Other Sister; Rushmore.*

Clearview's 34th Street Showplace—238 E. 34th St. (777-FILM#700) *October Sky; Payback; Shakespeare in Love.*

Clearview's Chelsea—260 W. 23rd St. (777-FILM#597) *Office Space; Affliction; 8 MM; Just the Ticket; Little Voice; Message in a Bottle; My Favorite Martian; Rushmore; Shakespeare in Love.*

Clearview's Chelsea West—333 W. 23rd St. (777-FILM#614) *Elizabeth; The Other Sister.*

Loews 19th St. East—890 Broadway, at 19th St. (260-8000) *Life Is Beautiful; October Sky; Payback; A Simple Plan; 200 Cigarettes.*

42nd–60th Streets

CC Cinema I, II, Third Ave.—1001 Third Ave., at 60th St. (753-6022) *The Other Sister; Shakespeare in Love.*

CC Crown Gotham—969 Third Ave., bet. 57th and 58th Sts. (759-2262) *Little Voice.*

CC Eastside Playhouse—919 Third Ave., bet. 55th and 56th Sts. (755-3020) *Central Station.*

CC Sutton—205 E. 57th St. (759-1411) *My Favorite Martian; Rushmore.*

Clearview's 59th Street East—239 E. 59th St. (777-FILM#615) Israel Film Festival. (See also "Museums, Societies, Etc.")

Clearview's Ziegfeld—141 W. 54th St. (777-FILM#602) *The Thin Red Line.*

CO Coronet—993 Third Ave., bet. 59th and 60th Sts. (505-CINE#608) *Affliction; Blast From the Past.*

CO Worldwide Cinemas—340 W. 50th St. (505-CINE#610) *Enemy of the State; In Dreams; Patch Adams; The Prince of Egypt; Varsity Blues; Virus.*

Guild 50th Street—33 W. 50th St. (757-2406) *Enemy of the State.*

Loews Astor Plaza—44th St. bet. Broadway and Eighth Ave. (869-8340) *Payback.*

Loews State—1540 Broadway, bet. 45th and 46th Sts. (391-2900) *8 MM; Message in a Bottle; Rushmore; She's All That.*

Paris Theatre—4 W. 58th St. (688-3800) *Life Is Beautiful.*

UA Criterion—1514 Broadway, bet. 44th and 45th Sts. (354-0900) *Office Space; Blast From the Past; Jawbreaker; Just the Ticket; My Favorite Martian; October Sky; Shakespeare in Love.*

61st Street and Above, East Side

Clearview's Beekman—1254 Second Ave., bet. 65th and 66th Sts. (777-FILM#606) *October Sky.*

Clearview's Park and 86th St.—125 E. 86th St. (777-FILM#604) *Life Is Beautiful; October Sky.*

CO First & 62nd St. Cinema—400 E. 62nd St. (505-CINE#957) *Elizabeth; Hilary & Jackie; Jawbreaker; Just the Ticket; Saving Private Ryan; A Simple Plan; Waking Ned Devine.*

Loews 72nd St. East—1230 Third Ave., bet. 71st and 72nd Sts. (879-1313) *Life Is Beautiful.*

Loews New York Twin—1271 Second Ave., bet. 66th and 67th Sts. (744-7339) *Payback; 200 Cigarettes.*

Loews Orpheum 7—1538 Third Ave., at 86th St. (828-9738) *Blast From the Past; 8 MM; Just the Ticket; Message in a Bottle; Payback; Shakespeare in Love; She's All That.*

UA East—1629 First Ave., at 85th St. (249-5100) *200 Cigarettes.*

UA Gemini—1210 Second Ave., at 64th St. (832-1670) *Office Space; 8 MM; Message in a Bottle.*

61st Street and Above, West Side

Clearview's 62nd and Broadway—1871 Broadway, at 62nd St. (777-FILM#864) *The Last Days.*

Clearview's Metro Cinema—2626 Broadway, bet. 99th and 100th Sts. (777-FILM#609) *Gods and Monsters; Payback.*

Clearview's Olympia—2770 Broadway, bet. 106th and 107th Sts. (777-FILM#613) *8 MM; Shakespeare in Love.*

CO Regency—1987 Broadway, bet. 67th and 68th Sts. (505-CINE#585) *Elizabeth.*

Lincoln Plaza Cinemas—30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (757-2280) *Affliction; The Apple; Central Station; Children of Heaven; Hilary & Jackie; The School of Flesh; Tango.*

Loews 84th Street—2310 Broadway, at 84th St. (877-3600) *8 MM; Life Is Beautiful; My Favorite Martian; Payback.*

New Coliseum—701 W. 181st St. (740-1545) *Blast From the Past; 8 MM; My Favorite Martian; Payback.*

Nova—3589 Broadway, bet. 147th and 148th Sts. (862-5728) *Payback; She's All That; The 24 Hour Woman.*

Sony Lincoln Square—1998 Broadway, at 68th St. (336-5000) *Office Space; Blast From the Past; Jawbreaker; Just the Ticket; Message in a Bottle; October Sky; The Other Sister; Rushmore; Shakespeare in Love; She's All That; A Simple Plan; 200 Cigarettes.*

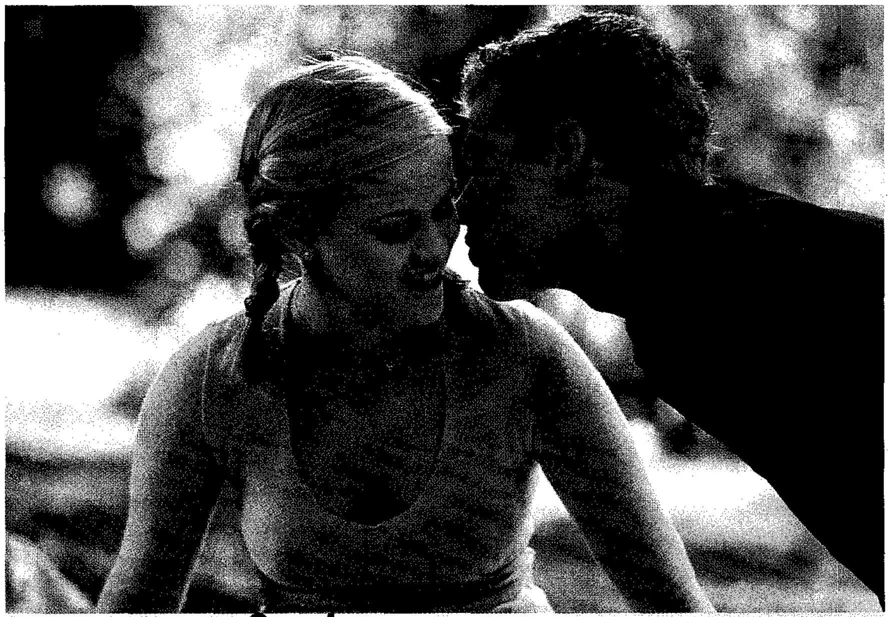
Bronx

Area Code 718

Bay Plaza—2210 Bartow Ave., behind Bay Plaza Mall (320-3020) *Office Space; Blast From the Past; 8 MM; Jawbreaker; Just the Ticket; Message in a Bottle; My Favorite Martian; October Sky; The Other Sister; Payback; She's All That; 200 Cigarettes.*

Concourse Plaza—214 E. 161st St. (588-8800) *Blast From the Past; 8 MM; The Faculty; Jawbreaker; My Favorite Martian; Payback; The RugRats Movie; She's All That.*

Whitestone—2505 Bruckner Blvd., at Hutchinson River Pkwy. (409-9037) *Blast From the Past; 8 MM; The Faculty; Jawbreaker; Just the Ticket; Message in a Bottle; My Favorite Martian; October Sky; The Other Sister; Payback; The Prince of Egypt; Saving Private Ryan; She's All That; 200 Cigarettes.*



Opening

Child's Play

In *Cruel Intentions, Les Liaisons Dangereuses* is moved to current day, ultra-privileged Manhattan. In a nasty nutshell: two stepsiblings (Sarah Michelle Gellar and Ryan Phillippe) are hot for each other—but she'll only sleep with him if he deflowers the most (perhaps *only*) chaste girl in their tony prep school (Reese Witherspoon, above, nuzzling with cad Phillippe). The urban perversion starts March 5.

Photograph by Melissa Moseley/Columbia/TriStar.

Brooklyn

Area Code 718

BAM Rose Cinemas—30 Lafayette Ave., Brooklyn (623-2770) *Blind Faith. Call theater for showtimes.*

Brooklyn Heights—70 Henry St. (596-7070) *Call theater for showtimes.*

Canarsie—9310 Ave. L, at E. 93rd St. (251-0700) *8 MM; My Favorite Martian; Payback.*

CO Alpine—6817 Fifth Ave., at 69th St. (777-FILM#580) *Call theater for showtimes.*

CO Fortway—6720 Ft. Hamilton Pkwy., at 68th St. (777-FILM#578) *Call theater for showtimes.*

CO Kenmore—Church Ave. nr. Flatbush Ave. (777-FILM#576) *Call theater for showtimes.*

CO Kings Plaza—5201 Kings Plaza; Flatbush Ave. at Ave. U (777-FILM#579) *Call theater for showtimes.*

CO Kingsway—946 Kings Hwy. at Coney Island Ave. (777-FILM#577) *Call theater for showtimes.*

Cobble Hill—265 Court St. (596-9113) *Call theater for showtimes.*

Kent Triplex—Coney Island Ave. at Ave. H (338-3371) *8 MM; My Favorite Martian; Payback.*

Linden Boulevard Multiplex—Linden Blvd. and Eldert Lane (277-0303) *Down in the Delta; 8 MM; Enemy of the State; The Faculty; Jawbreaker; Message in a Bottle; My Favorite Martian; October Sky; Payback; The Prince of Egypt; The RugRats Movie; Saving Private Ryan; She's All That; 200 Cigarettes.*

Pavilion—188 Prospect Park West (369-0838) *Office Space; 8 MM; The Faculty; Message in a Bottle; My Favorite Martian; The Other Sister; Payback; Rushmore; Shakespeare in Love; 200 Cigarettes.*

Ridgewood—55-27 Myrtle Ave., at Putnam Ave. (821-5993) *My Favorite Martian; October Sky; Payback; She's All That; 200 Cigarettes.*

UA Marboro—6817 Bay Pkwy., at 69th St. (232-4000) *The Faculty; Message in a Bottle; Rushmore; Saving Private Ryan; She's All That.*

UA Movies at Sheepshead Bay—3907 Shore Pkwy, off Exit 9 at Belt Pkwy. (615-1700) *Office Space; Blast From the Past; 8 MM; Just the Ticket; Life Is Beautiful; Message in a Bottle; October Sky; The Other Sister; Payback.*

Queens

Area Code 718

Centre Sunnyside—42-17 Queens Blvd. (361-6869) *8 MM; Message in a Bottle; My Favorite Martian; Payback; 200 Cigarettes.*

Cinemart—106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (261-2244) *Affliction; My Favorite Martian; The Other Sister; Payback; 200 Cigarettes.*

CO Cinema City—183-15 Horace Harding Expy., at 183rd St., Fresh Meadows (777-FILM#592) *Call theater for showtimes.*

CO Fresh Meadows—Eastbound Service Rd. at 190th St. (777-FILM#619) *Call theater for showtimes.*

Jackson Triplex—82nd St. at Roosevelt Ave. (478-6777) *8 MM; Payback; She's All That.*

Main Street Cinemas—72-66 Main St. (263-4828) *8 MM; Life Is Beautiful; Message in a Bottle; My Favorite Martian; Payback; 200 Cigarettes.*

North Shore Towers—27-10 Grand Central Pkwy., Floral Park (229-7702) *Elizabeth; Hilary & Jackie; Little Voice.*

Plaza—103–14 Roosevelt Ave., at 103rd St., Corona (639-0012) *Payback; The 24 Hour Woman.*

Sony Bay Terrace—211-01 26th Ave. and Bell Blvd., Bayside (428-4040) *Call theater for showtimes.*

Sony Elmwood—57-02 Hoffman Dr., Elmhurst (429-4770) *Call theater for showtimes.*

Sony Trylon—98-81 Queens Blvd., at 66th Ave., Rego Park (459-8944) *Call theater for showtimes.*

UA Astoria—28-60 Steinway St. (726-1279) *Office Space; Blast From the Past; 8 MM; The Faculty; Message in a Bottle; Payback; She's All That.*

UA Crossbay—94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (848-1738) *8 MM; Payback; 200 Cigarettes.*

UA Crossbay II—92-10 Rockaway Blvd., at 93rd St., Ozone Park (641-5330) *Office Space; Jawbreaker; Message in a Bottle; My Favorite Martian; October Sky; The Other Sister; She's All That.*

UA Midway—108-22 Queens Blvd., at 71st Ave., Forest Hills (261-8572) *Office Space; 8 MM; Elizabeth; Jawbreaker; Just the Ticket; Message in a Bottle; October Sky; Saving Private Ryan; Shakespeare in Love.*

UA Movies at Bayside—38-39 Bell Blvd., at 39th Ave. (225-7711) *8 MM; Life Is Beautiful; October Sky; Payback.*

UA Movieworld—242-02 61st Ave., off Exit 31, Douglaston (423-7200) *Office Space; Blast From the Past; My Favorite Martian; October Sky; The Other Sister; Payback; 200 Cigarettes.*

Staten Island

Area Code 718

Atrium—680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (317-8300) *Office Space; Blast From the Past; 8 MM; Life Is Beautiful; Message in a Bottle; My Favorite Martian; October Sky; Payback; The RugRats Movie; Shakespeare in Love.*

UA Hylan Plaza—107 Mill Rd., at Hylan Blvd., New Dorp (351-0805) *Affliction; Life Is Beautiful; Message in a Bottle; My Favorite Martian; Payback.*

UA Movies at Staten Island—141 E. Service Rd., at Victory Blvd., Travis (983-9600) *Office Space; Blast From the Past; 8 MM; Jawbreaker; Just the Ticket; Message in a Bottle; My Favorite Martian; The Other Sister; Payback; Rushmore; Shakespeare in Love; She's All That; 200 Cigarettes.*

Museums, Societies, Etc.

American Museum of the Moving Image—"Richard Lester Retrospective." 3/6: *Richard Lester!* (1998), *The Running, Jumping, Standing Still Film* (1959), *A Hard Day's Night* (1964), and *The Knack . . . and How to Get It* (1965). 3/7: *Help!* (1965) and *How I Won the War* (1967). AMMI: 36-01 35th Ave., Astoria, Queens (718-784-0077); $4.50–$8.50; members and children under 4, free.

Anthology Film Archives—"New Filmmakers." 3/3: *Larga Distancia* (1998), attended by director Greg Smith and cast members. Call for complete schedule. 32 Second Ave., at 2nd St. (505-5110); $7.

Brooklyn Museum of Art—"First Saturday." 3/6: *Calamity Jane* (1953). 200 Eastern Pkwy., Brooklyn (718-638-5000, ext. 230); $6; $4 for members, students, and senior citizens.

Cinema Classics—Call for schedule. Single or double feature $5. 332 E. 11th St.; call 675-6692 for info.

Columbia University—"Kurosawa Remembered." 3/2: *Throne of Blood* (1957) and *High and Low* (1963). Miller Theater, Columbia University, Broadway and 116th St. (854-7799); $10; students and seniors, $5.

A Different Light—3/7: *Xanadu* (1980). 7 P.M. 151 W. 19th St. (989-4850); free.

Film Society of Lincoln Center (The Walter Reade Theater)—"Designing Dreams." 3/5–3/11: A survey of contemporary production and costume design. "Documented Fictions: The Films of Gillo Pontecorvo." Through 3/4: Films and an appearance by the Italian director. "Jazz on Film." 3/4: Sing a Song of Ellington. "Independents Night." 3/2: Jay Anania's *Long Time Since* (1998). Call 875-5600 for info. 65 W. 65th St., plaza level (875-5600); regular screenings, $8.50–$15.

French Institute—"A Celebration of Marseilles." 3/9: *Nénette et Boni* (1996). Florence Gould Hall, 55 E. 59th St. (355-6160); $7.

Harlem Film Festival—3/4–3/6: "Harlem Film Festival: Visions of New Filmmakers." A preview of twelve forthcoming feature films, documentaries, and shorts by black filmmakers, including *The Black Press: Soldiers Without Swords*, a 1999 Sundance award winner. Aaron Davis Hall, West 135th St. and Convent Ave. (650-7148); $8 for adults; $5 for children. All-day pass, $20.

Instituto Cervantes—"Tribute to Jorge Luis Borges." 3/3: *Días De Odio* (1953). "Spain in European Cinema." 3/4: *Les Routes Du Sud* (1978). At King Juan Carlos I Center, NYU, 53 Washington Square South. "Cinema Series." 3/5: *Africa* (1997). At Instituto Cervantes, 122 E. 42nd St. For more info, call 689-4232.

Israel Film Festival—Through 3/11: Thirty features, shorts, documentaries, and TV movies. At Clearview 59th Street East Theater, 239 E. 59th St. Call 532-2075 for more info.

The Kitchen—"TV Dinner." 3/5–3/6: Films by avant-garde filmmaker Takahiko Iimura. 512 W. 19th St. (255-5793); $15 ($25 with dinner).

Museum of Jewish Heritage—3/10: *Half the Kingdom* (1989). Florence Gould Hall, French Institute, 55 E. 59th St. (355-6160); free.

Museum of Modern Art—"Edward G. Robinson Retrospective." 3/4–4/12: Highlights from the actor's career. "BritDoc: A History of British Documentary Film." Through 3/22: A 27-part survey of classic and unknown British documentaries from 1906 to 1986. "Big as Life: An American History of 8-mm. Films." 3/4: Films by Montgomery, Attanasio, and Kern. "Academy-Award Nominated Films." 3/4: Foreign- language-film nominee *The Grandfather* (1998). 11 W. 53rd St. (708-9400); free with $9.50 admission.

New York Film Academy—"Japanese Film Festival." Through 3/7: A sampling of Japanese film by Nagisa Oshima, Akira Kurosawa, Juzo Itami, and Hiroshi Teshigahara. Call for program info. 100 E. 17th St. (674-4300); $5.

New York Public Library—"The Cult Film." 3/3: *Manly Games* (1988). "Asian Women Filmmakers." 3/4: *History and Memory* (1991) and *Who's Going to Pay for These Donuts Anyway?* (1992). Donnell Media Center, 20 W. 53rd St. (621-0619); free.

Ocularis—Call for schedule. 70 N. 6th St., Williamsburg, Brooklyn (718-388-8713); $5.

The Screening Room—Sunday brunch: *Breakfast at Tiffany's* (1961). Call theater for info. 54 Varick St. (334-2100); $8 ($5 for Sunday brunch patrons).

Tonic—"Monday Night Film Series." Call for schedule. 107 Norfolk St. (358-7503); $4.

YWCA Cine-Club—"A Celebration of Japanese Cinema." 3/6–3/7: *Yojimbo* (1961). 610 Lexington Ave., at 53rd St. (735-9717); $6 members, $7 nonmembers.

Retrospective

Mod Boss

Sixties visionary Richard Lester captured London's raging youth in films like *The Knack . . . and How to Get It* and *Help!* (starring the Fab Four, above). His spirited, irreverent perspective is revived—along with *Richard Lester!*, a new biographical documentary by Stacy Cochran—during a two-weekend series at the American Museum of the Moving Image, starting March 6. See "Museums, Societies, Etc." for more info.

Photograph courtesy of the American Museum of the Moving Image.

theater

Bernadette Peters...*Band in Berlin*

Broadway

Previews and Openings

Annie Get Your Gun—Bernadette Peters plays the sharp-tongued, sharpshootin' gal from Cincinnati who eclipses her lover, Frank Butler (played by Tom Wopat), in Buffalo Bill's traveling Wild West Show. Irving Berlin did the lyrics and score; Peter Stone updated the book. $35–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 3/4 opening. *Marquis Theatre, 1535 Broadway, bet. 45th and 46th Sts. (307-4100).*

Band in Berlin—A new musical about the Comedian Harmonists, a German sextet that rose to prominence in the twenties but collapsed by the mid-thirties, when the Nuremberg Laws required the three Jewish members to leave the group. Written by Susan Feldman; performed by real-life sextet Hudson Shad. $65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 3/7 opening. *Helen Hayes Theatre, 240 W. 44th St. (239-6200).*

The Lion in Winter—Laurence Fishburne and Stockard Channing, Tony winners both, star in James Goldman's famous drama about royal-family squabbling. Michael Mayer directs. $60. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. In previews for a 3/11 opening. *Roundabout's Stage Right, 1530 Broadway, at 45th St. (719-1300).*

Night Must Fall—Another Broadway revival of an old spine-tingler, this time with Matthew Broderick as the charming sociopath. Judy Parfitt plays the elderly English woman who employs him, J. Smith-Cameron plays her niece, and John Tillinger directs. $25–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 3/8 opening. *Lyceum Theatre, 149 W. 45th St. (239-6200).*

Via Dolorosa—A meditation on the Palestine question, written and performed by David Hare. $35–$55. Mon.–Sat. at 8, Wed. and Sat. at 2. Previews begin 3/5 for a 3/18 opening. *Booth Theatre, 222 W. 45th St. (239-6200).*

Opening
Banned in Berlin

The story of Germany's Comedian Harmonists naturally lends itself to high drama: The internationally popular vocal sextet, half of which was Jewish, was forced to dissolve under the Nuremberg Laws of 1935, and its music was deemed "inappropriate for the morale of the German people." *Band in Berlin* tells the group's story; the real-life a cappella group Hudson Shad performs. Opens March 7 at the Helen Hayes.

Now Playing

Art—I sympathize with this play by Yasmina Reza. The plot is simple. Serge spends 200,000 francs on a five-by-four painting by the renowned Antrios that is all white except for some diagonal scratches. His friend Marc considers this Antrios shit, and Serge's purchase of it an insult to their friendship. He tries to enlist the third of our musketeers, Yvan, to side with him. But confronted with Serge and the painting, Yvan does what he does best: He wavers. Reza's cunning dialogue has been fluently Englished by Christopher Hampton. (Simon: 3/16/98 and 10/5/98.) Now with Judd Hirsch, Joe Morton, and George Wendt. $45–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Royale Theatre, 242 W. 45th St. (239-6200).*

Beauty and the Beast—A musical based on a movie based on a fairy tale. Andrea McArdle plays the girl; James Barbour plays the (hairy) boy. With Tony-award-winning costumes by Ann Hould-Ward; lyrics by Tim Rice and Howard Ashman; music by Alan Menken. $22.50–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Palace Theatre, 1564 Broadway, at 47th St. (307-4100).*

The Beauty Queen of Leenane—Martin McDonagh's Drama Desk Award–winning drama about an old woman's attempts to sabotage her daughter's love life. $20–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Walter Kerr Theatre, 219 W. 48th St. (239-6200).*

The Blue Room—Nicole Kidman—!!!—and Iain Glen each play five roles in David Hare's modern adaptation of *La Ronde*, Arthur Schnitzler's classic story of interconnected couples and sexual anxieties. $15–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Cort Theatre, 138 W. 48th St. (239-6200).*

Cabaret—The Roundabout is to be roundly applauded for re-creating Sam Mendes's 1993 London production, even if with some diminishment. Robert Brill resuscitates a very functional but also eye-catching set. Aided by Rob Marshall as co-director and choreographer, Mendes confirms his directorial reputation with the nightclub scenes. Joe Masteroff's refurbished book emphasizes the squalor of 1930 Berlin nightlife and the bisexuality of Clifford, the writer hero. The supporting cast delivers staunchly. Shortcomings notwithstanding, this revival has enough to satisfy all but the most fastidious. (Simon: 3/30/98.) Starring Alan Cumming. $45–$85. Tues.–Sat. at 8:00, Wed., Sat., and Sun. at 2. Opened 3/19/98. *Studio 54, 254 W. 54th St. (239-6200).*

Cats—Now and for the foreseeable future. By Andrew Lloyd Webber, of course, with an assist from T. S. Eliot. $37.50–$70. Mon. and Tues. at 8, Wed. at 2 and 8, Fri. at 8, Sat. at 2 and 8, Sun. at 3. Opened: 10/7/82. *Winter Garden Theater, 1634 Broadway, at 50th St. (239-6200). 2 hrs. 30 mins.*

Chicago—It was a gamble to transfer the Encores! production of this musical to Broadway, but since it's about women who kill their men and the mercenary lawyer who gets them off, gambling seems like the merest peccadillo. Minimalism prevails in this production. All is concise, calibrated, calculated, but nothing is stinted on. Bebe Neuwirth does a scissors kick or two with sprightly kittenishness and superhuman timing. But Karen Ziemba, a lovely dancer and likable singer, radiates innocent chirpiness that is all wrong for Roxie, so magisterially created by Ann Reinking, brassily sexy and silkenly skewering. (Simon: 11/30/98.) $20–$75. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 2 and 7. *Shubert, 225 W. 44th St. (239-6200).*

Death of a Salesman—This *Salesman* is a hard but efficacious sell. Miller put his finger on our prime weakness: a gullibility to the wiles of salesmanship. "I sell, therefore I am" is the neo-Cartesian maxim Willy is meant to embody and explicate.

Ground Rules:

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

Photograph by Jonathan Slaff.

Rightly, Miller embeds this value system in a business, social, and family context, but the interaction of the elements is achieved more by contrivance than by a sense of the inevitable. Yet most of the acting is splendid. Brian Dennehy is a man truly at the end of his tether, letting us in on every step of his decline via naïve optimism, disregard of reality, aging, and capitalist callousness. Elizabeth Franz settles into a quietly and thoroughly moving Linda. Kevin Anderson welds Biff's duality as unmoored drifter and canny *raisonneur* into a totally believable and heartrending amalgam. (Simon: 2/22/99.) $45–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Eugene O'Neill Theatre, 230 W. 49th St. (239-6200).*

Electra—Zoë Wanamaker plays Agamemnon's grieving, vengeful daughter in this new production of Sophocles' play, ably adapted by Frank McGuinness, who updated last season's Tony-winning *A Doll's House.* Also starring Claire Bloom. $35–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Ethel Barrymore Theatre, 243 W. 47th St. (239-6200).*

Footloose—Kevin Bacon, sadly, is not a part of this maxi-musical adaptation of the 1984 movie, but the lead does have his haircut. Let's hear it for the boy! $20–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened 10/22/98. *Richard Rodgers Theatre, 226 W. 46th St. (307-4100).*

Fosse—A tribute to the late choreographer-director, whose swivelin'-hips-and-bowler-hat aesthetic came roaring back with the revival of *Chicago.* Watch for twitchy syncopation, slithering torsos . . . and all that jazz. $55–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Broadhurst Theatre, 235 W. 44th St. (239-6200).*

Jekyll & Hyde—Man turns into beastly man, all in the name of science. Book and lyrics by Leslie Bricusse, music by Frank Wildhorn. $45–$75. Tues.–Sat. at 8; Wed. and Sat. at 2, Sun. at 3. *Plymouth Theatre, 236 W. 45th St. (239-6200).*

Les Misérables—The implacable Inspector Javert hounding the innocent ex-convict Jean Valjean; the pathetic Fantine, wronged by the entire world, dying as she entrusts her daughter, Cosette, to the now-prosperous Mayor Valjean; the dastardly Thénardiers bringing up Cosette as a scullion while cosseting their own daughter, Eponine—what a story! Just synopsizing the plot brings tears to the iciest eyes. (Simon: 3/31/97.) $15–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Imperial Theater, 249 W. 45th St. (239-6200).*

The Lion King—This spectacle rightfully earns that most abused of epithets: *magical.* Kiddies will delightedly swallow it whole, unless they are tiny and flappable. But this is the one such show adults will feast on, too, mostly because of the wonders wrought by Julie Taymor, who designed and directed this cornucopia of dazzlements. Puppetry from East and West is put to superlative use, yet the actors, singers, and dancers are accorded enough humanity to ply their anthropomorphic skills. And Taymor has found ways to transmute the strictly cartoonish bravura of the big-screen Lion King onto a stage so that nothing is lost in translation. (Simon: 12/1/97.) $20–$80. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. *New Amsterdam Theater, 214 W. 42nd St. (307-4747).*

Miss Saigon—This reworking of Puccini's *Madama Butterfly,* set in Vietnam during the fall of Saigon, is now one of Broadway's ten longest-running musicals. Music by Claude-Michel Schonberg; lyrics by Alain Boublil and Richard Maltby Jr.; directed by Nicholas Hytner. $15–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 4/11/91. *Broadway Theater, 1681 Broadway, at 53rd St. (239-6200).*

Not About Nightingales—Vanessa Redgrave salvaged this Tennessee Williams play, written when he was 26 and then summarily discarded; her brother, Corin, stars in it, and Trevor Nunn directs. The drama, based on an actual prison uprising Williams read about in the papers, is about a young inmate who falls in love with the warden's secretary and must choose sides when his fellow prisoners rebel. $65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Circle-in-the-Square Theatre, 1633 Broadway, at 50th St. (239-6200).*

The Phantom of the Opera—Nine leads, ten years, and roughly 7 million theatergoers later, Andrew Lloyd Webber's blockbuster continues to pack them in. $15–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. *Majestic Theater, 247 W. 44th St. (239-6200).*

Opening
Icky Bod

The Elementals wring the most out of their double-jointed, horror-house puppetry in 'Ichabod Revealed,' a 75-minute 'Legend of Sleepy Hollow' told in Bunraku. Opens March 4 at P.S. 122.

Ragtime—A musical based on E. L. Doctorow's historical novel, with a book by Terrence McNally and music by the composer-lyricist team of Stephen Flaherty and Lynn Ahrens. The epic braids the fates of three fictitious families—one black, one Jewish, one Wasp—and an assortment of historical characters. $31–$125. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Ford Center for the Performing Arts, 213 W. 42nd St. (307-4100).*

Rent—The late Jonathan Larson's reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of contemporary sick and hip types living in the East Village. $35–$80. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. *Nederlander Theater, 208 W. 41st St. (307-4100). 2 hrs. 45 mins.*

The Scarlet Pimpernel—The show about romance, honor, the French Revolution, and, most important, fabric. Pop composer Frank Wildhorn (*Jekyll & Hyde*) did the score. Nan Knighton has recently revised her book, adapted from Baroness Orczy's novel for the stage. Douglas Sills stars. $20–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Minskoff Theatre, 200 W. 45th St. (307-4100).*

Side Man—*A must.* This enjoyable play by Warren Leight is about sidemen, yesteryear's second-tier jazz musicians who hired out as supplementary players to various bands, and about their women. It is narrated by Clifford, the son of Gene, a trumpet player, and Terry, a sweet thing turned bitter. As the play moves from 1985 to 1953 and back, we hear about his parents' courtship, his birth, and the parents' growing estrangement as he grows up. We also get glimpses of the lives of Gene's fellow sidemen. As things move near-imperceptibly from comedy to drama, we relish the jive, the jokes, the frustrations enacted by seven actors in a production neatly tied together by Michael Mayer's apt direction. (Simon: 3/23/98.) Now with Christian Slater. $25–$60. Tues. at 8, Wed. at 2 and 8, Fri. at 8, Sat. at 2 and 8, and Sun. at 3. *Golden Theatre, 252 W. 45th St. (239-6200).*

Smokey Joe's Cafe: The Songs of Leiber and Stoller—They say the neon lights are bright on Broadway, and when this show—drawn from the songbook Jerry Leiber and Mike Stoller wrote to accompany the American baby-boomer childhood experience—breezes into New York City, people gonna scrape and bow. A tip, tip, tip, young blood: Buy yourself a ticket, sit down in the very first row. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. $65–$75. At the *Virginia Theatre, 245 W. 52nd St. (239-6200)?* Uh-huh. *2 hrs. 10 mins.*

The Sound of Music—Returns to Broadway for the first time since its 1959 premiere. Hum along; bring the kids. Rebecca Luker, who played a memorable Magnolia in *Show Boat,* plays the nun turned governess, and Dennis Parlato plays the widower captain. $30–$75. Tues. at 8, Thurs. at 7, Fri. and Sat. at 8, Sun. at 7; Wed., Sat., and Sun. at 2. Opened 3/12/98. *Martin Beck Theatre, 302 W. 45th St. (239-6200).*

Titanic—What it lacks in suspense it makes up for in Tony awards (five, in 1997, including Best Musical). Music and lyrics by Maury Yeston; book by Peter Stone. Directed by Richard Jones. $45–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 4/23/97. *Lunt-Fontanne Theatre, 205 W. 46th St. (307-4100).*

You're a Good Man, Charlie Brown—Happiness is the revival of this musical, directed by Michael Mayer and starring Anthony Rapp. The book, lyrics, and music are by Clark Gesner, based on Charles M. Schulz's *Peanuts* comic strip. $15–$75. Tues.–Thurs. at 7:30, Fri. at 8, Sat. at 2 and 8, Sun. at 1 and 5:30. *Ambassador Theatre, 219 W. 49th St. (239-6200).*

Off Broadway

Previews and Openings

Betty's Summer Vacation—A new play by Christopher Durang *(Sex and Longing, Baby With the Bathwater)* about a summer sojourn gone awry. Nicholas Martin directs. $37.50. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7:30. In previews for a 3/14 opening. Through 3/28. *Playwrights Horizons, 416 W. 42nd St. (279-4200).*

Everybody's Ruby—Phylicia Rashad plays Zora Neale Hurston in this new Thulani Davis play about Ruby McCollum, a married black woman who shot the most prominent white doctor in Live Oak, Florida, amid allegations of a sex scandal. $40. Tues., Wed., and Fri. at 8, Sat. at 2 and 8, Sun. at 2 and 7. In previews for a 3/8 opening. *Public Theater, 425 Lafayette St. (239-6200).*

Halfway Home—Diane Bank's new play about a Manhattan tour-bus guide who returns to the Iowa family she spurned ten years before. Presented by the New Group. $15–$30. Mon. at 7, Tues.–Fri. at 8, Sat. at 4 and 8. In previews for a 3/3 opening. *Theater at St. Clements, 423 W. 46th St. (279-4200).*

Red—Chay Yew's new play about a best-selling American author who returns to China researching her new book. $36. Tues.–Fri. at 7:30, Sat. at 3 and 7:30, Sun. at 3. Previews begin 3/2 for a 3/23 opening. *Manhattan Theatre Club, 131 W. 55th St. (581-1212).*

The Seagull—Pearl Theatre Company takes a crack at Chekhov's classic. $20–$33. Tues. and Thurs.–Sat. at 8, Wed., Sat., and Sun. at 2. Opens 3/1. *Pearl Theatre Company, 80 St. Marks Pl. (598-9802).*

Snakebit—After a limited run in a tiny space, David Marshall Grant's play—about a neurotic actor, his fretting wife, and their freshly dumped friend—gets the theater and open-ended engagement it deserves. Naked Angels presents. $17.50–$47.50. Tues.–Fri. at 8, Sat at 3 and 8, Sun. at 3 and 7. Opens 3/1. *Century Center, 111 E. 15th St. (239-6200).*

Thwak—The latest bit of slapstick buffoonery from the Umbilical Brothers, a well-matched (but unrelated) pair of kinetic Australians. $25–$30. Tues.–Sat. at 8. Previews begin 3/4 for a 3/18 opening. *Westbeth Theatre Center, 151 Bank St. (307-4100).*

Now Playing

Ashes to Ashes—David Strathairn stars in this 1996 Harold Pinter play about a marriage in crisis. $24–$48. Tues.–Sat. at 7:30; Wed., Sat., and Sun. at 2:30. Through 5/9. *Gramercy Theatre, 127 E. 23rd St. (777-4900).*

Photograph by John Paulik.

Beautiful Thing—Jonathan Harvey's 1993 play (and later, acclaimed film) about two working-class teenage boys who fall in love. $45–$47.50. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7. *Cherry Lane Theatre, 38 Commerce St. (239-6200).*

Blue Man Group: Tubes—Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Wildly inventive, and appropriate for just about everyone—kids, adults, foreigners, haters and lovers of performance art. $39–$49. Tues., Wed., Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 4 and 7. *Astor Place Theatre, 434 Lafayette St. (254-4370).*

Bright Lights Big City—A new musical by Paul Scott Goodman, based on Jay McInerney's 1984 novel about a callow young New Yorker's descent into cocaine hell. Directed by Michael Greif (*Rent*). $45. Tues.–Fri. at 8, Sat. and Sun. at 3 and 8. *New York Theatre Workshop, 29 E. 4th St. (460-5475).*

Captains Courageous, The Musical—As the title says, the musical version of the Rudyard Kipling novel about the spoiled son of a wealthy industrialist. Treat Williams and Brandon Espinoza star; Frederick Freyer did the music, Patrick Cook did the book and lyrics. $50. Tues.–Sat. at 8, Wed. and Sat. at 2:30, Sun. at 4. *Manhattan Theatre Club, 131 W. 55th St. (581-1212).*

The Chemistry of Change—Marlene Meyer's new comedy about a scheming dearie who surfs from husband to husband, supporting her family with the divorce settlements. Starring a cast of recognizables and veterans. $30. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3. Through 3/7. *Theatre Four, 424 W. 55th St. (239-6200).*

A Couple of Blaguards—Tired yet of the brothers McCourt? Good! We thought not. Come see Frank and Malachy's stage version of their growing-up story, performed by actors Mickey Kelly and Shay Duffin. $40–$42.50. Mon., Tues., Thurs., and Fri. at 8; Sat. and Sun. at 3 and 7:30. *Triad Theatre, 158 W. 72nd St. (799-4599).*

De la Guarda—A show that's part carnival, part rock concert, and almost entirely airborne. Dress in tatters; bring aspirin. $37.50–$45. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 7. *Daryl Roth Theatre, 20 Union Square East, at 15th St. (239-6200).*

Dream City Twosome—Tony Howarth's romantic story about a vagabond and a pretty girl who lives in a park. $35. Wed.-Sat at 8, Sun. at 3. Through 3/28. *Irish Arts Center, 553 W. 51st St. (581-4125).*

Fantasticks—The musical perennial that, happily, refuses to go away. $36.50–$39. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. *Sullivan St. Playhouse, 181 Sullivan St. (674-3838).*

Far East—A new play from A. R. Gurney about a young American Navy lieutenant who finds himself caught between the wife of his commanding officer and the woman he loves. $50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 6/6. *Lincoln Center's Mitzi E. Newhouse Theater, 150 W. 65th St. (239-6200).*

Forbidden Broadway Cleans Up!—Gerard Alessandrini's newest update of his long-running musical spoof poking fun at the assorted absurdities of the Great White Way. $45–$47.50. Mon. and Wed.–Fri. at 8:15; Sat. at 2:30 and 8:15; Sun. at 3:30 and 7:30. Food and drink available/optional. *Stardust Theatre, Broadway at 51st St. (239-6200).*

Hedwig and the Angry Inch—Michael Cerveris stars in John Cameron Mitchell's stunning rock concert–cum–musical, in which a German transsexual achieves self-actualization, not to mention tabloid fame, through songwriting. $20–$49.50. Mon., Wed., and Thurs. at 8; Fri. at 8 and 11; Sat. at 7 and 10, Sun. at 7. *Jane Street Theatre at the Hotel Riverview Ballroom, 113 Jane St. (239-6200).*

The Hothouse—The Atlantic Theater Company revives Harold Pinter's 1958 comedy about a group of muddling bureaucrats in an unspecified government institution. $35–$40. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 7. *Atlantic Theater, 336 W. 20th St. (239-6200).*

I Love You, You're Perfect, Now Change—A musical revue about what, in the context of most contemporary musicals, seems an amusingly quaint subject these days: heterosexual love. $47.50–$50. Mon. and Tues. at 8, Fri. and Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3 and 7:30. *Westside Theatre, 407 W. 43rd St. (239-6200).*

James Naughton: Street of Dreams—It's two hours of

Opening

What Comes Natur'lly

Most self-respecting Broadway lovers know the history of *Annie Get Your Gun*—how Jerome Kern, its appointed composer, died before he got a chance to start the project; how Irving Berlin, his successor, wrote "Anything You Can Do" in a taxi; how the show turned Ethel Merman into a superstar. This Thursday, a revival of the 1946 musical opens at the Marquis Theatre, with a revised book by Peter Stone and a considerably softer Annie in the slender, curly-haired form of Bernadette Peters. Below, excerpts from a conversation *New York* had with Peters and Linda Emmet, the middle of Berlin's three daughters, about the return of Ohio's most famous sharpshooter:

***New York*, to Bernadette Peters: Why do singers love Berlin's songs so much?**

B.P.: If you took the music away and just had the dialogue, they're as if someone were having a conversation with somebody. I love that.

Linda Emmet: You know, my father could work anywhere. I remember as a child—as an old child, an adolescent—my father would take us out sometimes, to dinner or the theater, and you'd get into a taxi with him, and he'd start getting this vacant expression, and he'd start to whistle under his breath. He wasn't in conversation any longer—he was composing.

***NY*, to B.P.: Did you have any questions for Linda about *Annie Get Your Gun*?**

B.P.: Linda was telling me about the differences between Ethel and myself.

L.E.: In a funny way, Merman lacked the vulnerable, human qualities that Annie might have, and that Bernadette has. She was a great performer. She could do the songs and be extremely moving. But, I don't know, her physical bearing . . . she was quite . . . *big*. She wasn't completely believa—*in sync*, maybe, with the character. It was a glorious show, but Ethel Merman wasn't really Annie.

***NY:* Especially considering she had to let the man win at the end of the show. Speaking of which, feminist politics have come a long way since *Annie Get Your Gun* was written.**

L.E.: Yes. When I was 14 and 15, why did I just get the idea, I wonder, to let the boy win? Don't beat him, whether it's backgammon or whatever.

B.P.: Ooooooooooooh.

L.E.: You see, it's not of your time. And it's not of my children's. It's not of my daughter's.

***NY*, to B.P.: So how do you handle that?**

B.P.: Well, what's great is that *this* Annie makes her own choice. In the other script, the guns were jimmied, and she goes, "Oh—why didn't I think of that? That's a great idea: Boom boom boom, I'm going to lose and let him win." But this time, she has a good gun, and she thinks about it, and she *decides* to lose, because sometimes egos get in the way of relationships and what two people really want. And the great part is, Frank Butler—he also decides to miss.

***NY*, to L.E.: Did Merman ever spend time with your family? Did she ever come to your house?**

L.E.: Never. I think I met her once, backstage.

***NY*, to B.P.: Were you curious about her?**

B.P.: All I know is, when they had a production of *Annie Get Your Gun* with Debbie Reynolds, Ethel sent her a telegram saying HOW DARE YOU. So I figure she'd probably send me the same telegram.

Photograph by Jill Peters.

crooning from the two-time Tony marvy James Naughton. $50. Wed.–Sat. at 8, Wed. at 2, Sat. and Sun. at 3. Through 4/11. *Promenade Theatre, 2162 Broadway, at 76th St. (239-6200).*

Killer Joe—Tracy Letts's new (and first) play about a dysfunctional family in a Texas trailer park. $47.50. Tues.–Sat. at 8, Sun. at 5, Wed. and Sat. at 2:30. *Soho Playhouse, 15 Vandam St. (239-6200).*

Late Nite Catechism—Maripat Donovan as a parochial-school-teaching nun backed by a magisterium of unassailable moral authority and some mean wrist action with a ruler. $35. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 2 and 5. *St. Luke's Church Annex, 308 W. 46th St. (239-6200).*

The Mineola Twins—Swoosie Kurtz stars in this new play by Paula Vogel, author of the Pulitzer-winning *How I Learned to Drive,* about womanhood in suburbia. Directed by Joe Mantello. $55. Tues.–Sat. at 7:30, Wed., Sat., and Sun. at 2:30. *Roundabout Theatre Company, 1530 Broadway, at 45th St. (719-9300).*

The Misanthrope—Uma Thurman plays a pretty yet dim American starlet in this Molière comedy, which translator Martin Crimp has wisely re-set in contemporary London. Roger Rees also stars; directed by Barry Edelstein. $45. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3. Through 3/7. *Classic Stage Company, 136 E. 13th St. (239-6200).*

The Most Fabulous Story Ever Told—The newest play by Paul Rudnick, wicked author of *Addams Family Values, In & Out,* and various bits of acclaimed gay fantasia. In the author's words: "It's a comedy about God, if that's not redundant." $35–$47.50. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7. *Minetta Lane Theatre, 18 Minetta Lane. (420-8000).*

Murder in America—A new play by Allen Blumberg about millennial mayhem: The economy's in shambles, Bolshevism is on the rise, and hooligans have inherited the earth. $25. Tues.–Sat. at 8, Sun. at 2:30 and 7. Through 3/14. *McGinn/Cazale Theatre, 2162 Broadway, at 76th St. (279-4200).*

The Mystery of Irma Vep—The late Charles Ludlam's penny-dreadful vehicle for himself, Everett Quinton, and a glistening mound of wigs. It was a loopy sensation in 1984; Quinton returns for this repeat engagement with Stephen DeRosa. $45. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7. *Westside Theater, 407 W. 43nd St. (239-6200).*

Oh, Coward!—Oh, the potential! A musical revue based on the life and works of Noël Coward. $30–$35. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3. Through 3/14. *Irish Repertory Theatre, 132 W. 22nd St. (727-2737).*

Over the River and Through the Woods—A new comedy from Joe DiPietro about the efforts of four Italian-American grandparents to change their grandson's life. $45. Mon., Tues., Fri., and Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3 and 7:30. *John Houseman Theatre, 450 W. 42nd St. (239-6200).*

Oy!—A new comedy by Rich Orloff showing the effects of Yiddish words on contemporary life. With original music by Greg Pliska and a live klezmer duo. Presented by Melting Pot Theatre. $35. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Theater 3, 311 W. 43rd St. (279-4200).*

Paradise Hotel—The latest from Richard Foreman, this time about a group of paranoid sexual adventurers who converge in their quest for Nirvana and fine lodging. $15. Tues. and Thurs.–Sun. at 8. Through 4/19. *Ontological Theatre at St. Mark's Church, 131 E. 10th St. (533-4650).*

Perfect Crime—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." $35. Mon. and Thurs.–Sat. at 8, Sun. at 3 and 7, Wed. and Sat. at 2. Opened: 4/5/87. *Duffy Theatre, 1553 Broadway, at 46th St. (695-3401).*

Rollin' on the T.O.B.A.—A songful tribute to the last days of black vaudeville, when African Americans toured the 80-house circuit with their white brethren but were often denied pay and lodging. Conceived and written by Ronald "Smokey" Stevens and Jaye Stewart. $38.50–$42.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *47th Street Theatre, 304 W. 47th St. (239-6200).*

Secrets Every Smart Traveler Should Know—There is a decent amount of merriment to be had from this revue. Inspired—or incited—by a homonymous travel guide, this show by a number of hands pokes fun at every aspect of travel, from the hopeless phone calls for airline reservations to the joys of sandy Uzbekistan. Nothing is overlooked, though some things are a mite undercooked. Even the Ca*th*tilian li*th*p ge*th* a tuneful *th*ong tribute. (Simon: 12/15/97.) $20–$47.50; optional dinner one hour before curtain. Mon., Wed., Thurs., and Fri. at 8, Sat. at 2:30 and 8, Sun. at 3 and 7:30. Opened 10/30/97. *Ibis Theatre, 321 W. 44th St. (239-6200).*

Stomp—As the title implies, an energetic show in which a troupe of performers dances, claps, and generally bangs on everything in sight. Featuring buckets, brooms, trash-can lids, and, yes, the kitchen sink. $24.50–$49.50. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. *Orpheum, 126 Second Ave., bet. 7th and 8th Sts. (477-2477).*

This Is Our Youth—Kenneth Lonergan's play is one that young people will adore and their elders embrace. It concerns smooth Dennis, a school dropout and drug dealer; his friend the klutzy Warren Straub, who shows up with a suitcase full of prized possessions plus fifteen grand he swiped from his remarried old man; and Jessica Goldman, a stylish and mildly promiscuous design student. A world is conjured up—a world observed and overheard with spine-tingling accuracy and perfect-pitch hearing. Mark Ruffalo is the perfect Warren. Missy Yager is a gem of a Jessica. Mark Brokaw's direction remains exemplary. When the comedy eventually turns serious, the transition is flawless. (Simon: 11/16/98.) $40. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7. *Douglas Fairbanks Theatre, 432 W. 42nd St. (239-6200).*

Tony 'n' Tina's Wedding—A wedding at *St. Luke's Church, 308 W. 46th St.*, then a reception at *Vinnie Black's Vegas Room, Hotel Edison, 221 W. 46th St.*, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and it's lasted longer than a lot of real marriages. $65–$75. Thurs.–Sat. at 7, Sun. at 2. Opened: 2/6/88. *(239-6200).*

Wit—Can a play be made out of the last hours of a professor of literature dying of ovarian cancer? A play that hinges on a close reading of Donne's *Holy Sonnets*? That, without slighting its seriousness, sees the comedy in dying? No? Think again: Margaret Edson, with her firstling effort, has managed it, and more. It is a dazzling and humane play you will remember till your dying day, and especially then, thanks also to a near-flawless production. First, Kathleen Chalfant, a Vivian Bearing of power and vulnerability, commanding intelligence and compelling irony. Add a supporting cast in which all shine. For this play alone, Edson should be handed the Harvard English department. (Simon: 9/28/98.) $35–$49.50. Tues.–Sat. at 8; Wed., Sat., and Sun. at 3. *Union Square Theatre, 100 E. 17th St. (307-4100).*

Onstage Pair Ubu

Ubu Repertory will be performing Ionesco's absurdist chestnut *The Bald Soprano* in both French and English this week at Florence Gould Hall. Don't tarry—the group does fine work, and the theater seats only 400. Call 355-6160 for tickets ($15–$20) and show times.

Photograph by Elena Bouvier.

Off-Off Broadway

Bad Reputation—Penny Arcade's paean to bad girls. $15. Thurs.–Sun. at 8:30. Through 3/21. *P.S. 122, 150 First. Ave., at 9th St. (477-5288).*

Clarence Darrow Tonight!—Laurence Luckinbill's one-man play about the maverick defense lawyer. $12. Wed.–Sat. at 8, Sun. at 3. Through 3/21. *Ensemble Studio Theatre, 549 W. 52nd St. (247-4982).*

He Who Says Yes/He Who Says No—Rarely performed companion works by Bertolt Brecht, in which a young boy must decide whether to sacrifice his life for the people of his village. Performed by the National Asian American Theatre Company. $15. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3. Through 3/27. *Connelly Theatre, 220 E. 4th St. (623-1672).*

Ichabod Revealed—*The Legend of Sleepy Hollow,* as interpreted by the puppet theater troupe the Elementals. $15. Thurs.–Sun. at 8:30. Through 3/28. *P.S. 122, 150 First Ave., at 9th St. (477-5288).*

Jodie's Body—Aviva Jane Carlin's one-woman show about art, femininity, and South African politics. $35. Tues.–Fri. at 8, Sat. at 5 and 8, Sun. at 2. *Arc Light Theatre, 152 W. 71st St. (595-0355).*

The Lone Runner: The Mythical Life Journey of Nikola Tesla—A new puppetry work by Jane Catherine Shaw about the life and times of the pioneering electrical engineer, whose career was overshadowed by the accomplishments of Edison. $12. Thurs.–Sat. at 8, Sun. at 3 and 8. Through 3/21. *La MaMa E.T.C., 74A E. 4th St. (475-7710).*

Making Peter Pope—A comedy about a young man's ill-fated attempts to commit to a relationship the year his mother dies and his father remarries. $12. Thurs.–Sat. at 8, Sun. at 2. Through 3/6. *30th St. Theatre, 259 W. 30th St. (714-5050).*

A Mom's Life—Kathryn Grody's amusing tales from the mommy trenches. $35. Sun. at 4 and 7:30, Mon. at 8, Wed. at 2:30. *ArcLight Theatre, 152 W. 71st St. (307-4100).*

Night of 1,000 Heels—A new all-gal musical comedy in the spirit of Bob Hope films and the revues of the High Heeled Women. Written by Cassandra Danz, Mary Fulham, and Warren Leight, author of *Side Man.* $15. Thurs.–Sat. at 10, Sun. at 5. Through 3/14. *La MaMa E.T.C., 74A E. 4th St. (475-7710).*

Running Man—The second collaboration between jazz composer Diedre Murray and Pulitzer finalist Cornelius Eady, which again examines the contemporary African-American family. $20. Tues.–Fri. at 8, Sat. at 4 and 8, Sun. at 6. *HERE, 145 Sixth Ave. (647-0202).*

The Seagull—As interpreted by Target Margin Theater, which seldom interprets anything predictably. $12–$15. Tues.–Sat. at 8. *Ohio Theatre, 66 Wooster St. (358-3657).*

Symphonie Fantastique—Puppeteer Basil Twist dances his fabulous creations around a 500-gallon tank. $25. Tues.–Fri. at 7, Sat. at 2 and 10:30, Sun. at 5. *HERE, 145 Sixth Ave. (647-0202).*

Trapped in Seven—Dancer-choreographer-performer Fay Simpson presents her one-woman show about living with HIV. $12. Tues.–Sat. at 8. Through 3/13. *Acting Studio, 29 E. 19th St. (228-2700).*

2½ Jews—A comedy about a prominent civil-rights attorney's relationships with his irascible father and lawyer son. By Alan Brandt. $32.50. Wed. at 3 and 8:30, Sat. at 5 and 8:30, Sun. at 2. *Raymond J. Greenwald Theatre, 307 W. 26th St. (239-6200).*

art

Barbara Bloom...Pop Prints...Raymond Pettibon

Galleries

Solos

Madison Avenue and Vicinity

Jennifer Bartlett—A new series of pastels depicting Arizona mountains at different times of day; through 3/13. Gray, 1018 Madison Ave. (472-8787).

Tom Leaver—Landscape paintings whose surfaces emphasize the processes through which they were made, among them the artist's use of his hands to apply paint to canvas; through 3/27. Graham, 1014 Madison Ave. (535-5767).

Robert Andrew Parker—Drawings and watercolors that chronicle the artist's trips around the world; through 3/13. Davis & Langdale, 231 E. 60th St. (838-0333).

Donald Sultan—New paintings of floating objects and landscapes with birds; 3/4–27. Knoedler, 19 E. 70th St. (749-0550).

Don Van Vliet—Recent works on paper; through 3/26. Werner, 21 E. 67th St. (988-1623).

Beatrice Wood—A survey of drawings, watercolors, and lithographs organized by Francis M. Naumann, a Dada scholar who has written extensively about the artist; 3/3–4/10. Moeller, 167 E. 73rd St. (988-4500).

57th Street Area

Michael Byron—New paintings inspired by photographs of twentieth-century figurative sculptures; through 4/17. Baron/Boisanté, 50 W. 57th St. (581-9191).

Richard Diebenkorn—Paintings and works on paper from the artist's "Ocean Park" series; through 3/20. Rubin Greenberg Van Doren, 730 Fifth Ave. (445-0444).

Richard Fleischner—Drawings, photographs, paintings, and sculpture documenting the artist's 25-year exploration of the concepts of the "maze" and the "square"; through 3/20. Danese, 41 E. 57th St. (223-2227).

Mark Francis—New paintings of cellular forms that appear to vibrate; through 3/20. Boone, 745 Fifth Ave. (752-2929).

Marsden Hartley—The first-ever exhibition devoted exclusively to the lithographs made by the American artist while he was living in Berlin in 1923; through 4/9. Babcock, 724 Fifth Ave. (767-1852).

Tom Judd—Paintings inspired by the artist's recent journey down the Salmon River in Northern Idaho and continue his juxtapositions of materials and images from nature; through 3/20. Associated American Artists, 20 W. 57th St. (399-5510).

Joyce Kozloff—A series of eight-by-ten-inch frescoes inspired by the inaccuracies found by the artist on early maps; 3/3–27. Moore, 724 Fifth Ave. (247-2111).

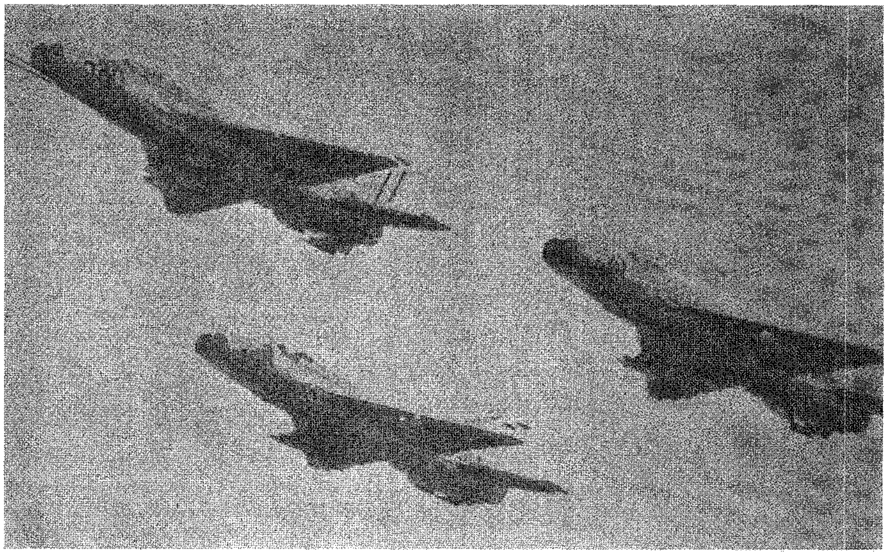
Lee Krasner—Paintings from the late forties through the early sixties; through 3/13. Miller, 41 E. 57th St. (980-5454).

Elizabeth Murray—New paintings that continue the artist's exploration of familiar images; through 3/13. PaceWildenstein, 32 E. 57th St. (421-3292).

Robert Natkin—Recent abstract paintings; through 4/17. Reece, 24 W. 57th St. (333-5830).

Ground Rules:

Galleries are generally open Tues. through Sat., from between 10 and 11 to between 5 and 6.



Retrospective It was a match made in Heaven—Pop Art's bright, graphic, recognizable images and printmaking's affordable, reproducible format. No wonder practically all the Pop artists used the medium, as printing workshops and publishing companies became the artistic equivalent of communes. MOMA, of course, collected accordingly. "Pop Impressions Europe/USA: Prints and Multiples *From the Museum of Modern Art*" explores such typically Pop enthusiasms as mass culture, consumer culture, politics, and erotica in the prints and multiples of Patrick Caulfield, Richard Hamilton, Jasper Johns, Roy Lichtenstein, Eduardo Paolozzi, Gerhard Richter (above, *Airplane II*, 1966), Andy Warhol, and others. At the Museum of Modern Art, 11 West 53rd Street; through May 18.

Dennis Oppenheim—Recent sculpture, video, and documentation of large-scale outdoor projects from 1996 to the present; through 3/27. Helman, 20 W. 57th St. (245-2888).

Thomas Schütte/Joseph Bartscherer—Painted ceramic sculptures of eggs/Color photographs from the series "Canal." Through 4/3. Goodman, 24 W. 57th St. (977-7160).

Stuart Shils—Recent landscape paintings executed on site in Ireland, Philadelphia, and Indiana; through 3/13. De Nagy, 724 Fifth Ave. (262-5050).

Billy Sullivan—Paintings, drawings, and photographs that depict the artist's downtown studio and the comings and goings of his creative friends; 3/4–3/27. Fischbach, 24 W. 57th St. (759-2345).

Stephen Tanis—New figurative paintings; through 4/3. French, 24 W. 57th St. (247-2457).

Tom Wesselman—A survey of paintings, collages, sculptural models, and gouaches made between 1960 and 1998; through 3/20. Davidson, 41 E. 57th St. (759-7555).

SoHo and TriBeCa

Donald Baechler—Recent paintings that combine images derived from store signage from Morocco, Mexico, and India; 3/6–4/10. Shafrazi, 119 Wooster St. (274-9300).

John Beerman/Tom Slaughter—Recent paintings of pastoral landscapes/Paintings that mix historical images of New York City with contemporary references. 3/4–4/3. Beitzel, 102 Prince St. (219-2863).

Barbara Bloom—*The French Diplomat's Office,* an installation of the artist's three-dimensional interpretation of a watercolor that appears to depict an interior decorator's rendering of an office; through 4/24. Blum, 99 Wooster St. (343-0441).

John Bock—An installation of costumes, objects, and props derived from an action performed by the artist; through 3/27. Kern, 558 Broadway (965-1706).

Scott Borofsky—New oil paintings and works on paper on the theme of the Raft of the Medusa; through 3/13. Donahue/Sosinski, 560 Broadway (226-1111).

Steven Brower—*Utility*, a project that makes use of the gallery's heat, electrical, telephone, and waste-disposal systems; through 4/3. Lombard Freid, 470 Broome St. (334-5060).

Daisy Craddock—Paintings of southern landscapes based on the artist's memory and visits to her hometown of Memphis, Tennessee; through 4/3. Pelavin, 13 Jay St. (925-9424).

Roy Dowell—Recent large-scale paintings and collages on paper, whose painted passages, picture fragments, and combinations of letters hint at hidden meanings; through 3/13. Marcus, 578 Broadway (226-3200).

John Kalymnios—New photographs and sculptures that continue the artist's exploration of optical psychology; through 4/3. Golden, 39 Wooster St. (274-0080).

Photograph courtesy of The Museum of Modern Art, New York.

Installation
Office Romance

An anonymous watercolor of an office interior inspired Barbara Bloom's mysterious new installation, 'The French Diplomat's Office,' whose centerpiece is a manufactured hand-dyed wool carpet featuring the woven footprints of a man and a woman. At Peter Blum, 99 Wooster Street; through April 24.

Rachel Khedoori—Three works that use video projections, architecture, and sculpture; through 3/17. Zwirner, 43 Greene St. (966-9074).

Pavel Kraus—Wall pieces made with beeswax, honey, and lead; through 4/3. Goldstein, 39 Wooster St. (431-0314).

Malcolm Morley—New paintings that develop the artist's characteristic range of subject matter—ships, vintage airplanes, disaster scenes at sea—and continue to draw on his extensive travels; through 3/27. Sperone Westwater, 142 Greene St. (431-3685).

Jaime Palacios—New paintings that combine images of Christian saints, African divinities, and symbols from Santeria; through 3/27. Knowlton, 568 Broadway (966-2625).

Karim Rashid—A limited edition of ceramic slipcast stoneware sculptures designed to interlock or stand freely and organic vacuum-molded polyethylene sculptures that also function as chairs; through 3/20. Gering, 476 Broome St. (226-8195).

Robert Rauschenberg—New paintings; 3/5–4/17. PaceWildenstein, 142 Greene St. (421-3292).

Thomas Rose—Constructed objects, such as a mailbox or a house, that suggest the physical manifestation of a memory; through 3/20. Steinbaum Krauss, 132 Greene St. (431-4224).

Stephen Rosenthal—New paintings; through 3/13. Stark, 113 Crosby St. (925-4484).

Glen Rubsamen—Oil-on-panel paintings of Euro Disney in a neoclassical style; through 4/3. Inglett, 100 Wooster St. (343-0573).

Sergio Vega—A multimedia project that is an interpretation of the seventeenth-century book *El Paraiso en el Nuevo Mundo,* which proposed that the Garden of Eden was located in South America; through 3/20. Basilico, 26 Wooster St. (966-1831).

Chelsea

Janine Antoni—An installation of new sculptures and photographs inspired by the need to hold and the need to be held; 3/6–4/17. Luhring Augustine, 5531 W. 24th St. (206-9100).

Jaime Arredondo—Paintings depicting a single large flower as a central image; through 3/20. Billis, 526 W. 26th St. (645-2621).

Asymptote—New work by the architectural team Rashid + Couture; through 3/20. Urbach, 526 W. 26th St. (627-0974).

Donald Baechler—New large-scale collage paintings made up of faces retrieved from throwaway doodles, commercial packaging, and third-world signage; through 3/27. Cheim & Read, 521 W. 23rd St. (242-7727).

Steve DeFrank—Large-scale color portraits of Ken dolls in Lite-Brite tableaux; through 4/3. Clementine, 526 W. 26th St. (243-5937).

Zhang Huan—Recent photographs and video by a Chinese performance artist; through 3/27. Protetch, 511 W. 22nd St. (633-6999).

Bethan Huws—Watercolors that refer to the artist's childhood in the Welsh countryside and vitrines containing small boats made from a length of reed; through 4/3. Bonakdar Jancou, 521 W. 21st St. (414-4144).

Pamela Earnshaw Kelly/John Eric Byers—Raku-fired ceramic animal sculptures/Carved and painted furniture. Through 4/9. Elder, 529 W. 20th St. (462-2600).

Karen Kilimnik—New paintings and photographs that present likenesses of the artist in the guise of real and imagined characters; through 3/20. 303, 525 W. 22nd St. (255-1121).

Kathleen Kucka—Abstract paintings that explore the possibilties of flow; through 4/3. Coploff, 526 W. 26th St. (741-1149).

Donna Moylan/Elaine Reichek—Recent paintings in which narrative is layered over abstraction; through 3/27/A video and new video stills from a larger body of work, *When This You See . . . ,* which is a compilation of clips from films from the twenties to the nineties that show women sewing; through 3/27. Klagsbrun, 526 W. 26th St. (243-3335).

Marc Mulders/Julia Kunin—Expressionistic still-life paintings of flowers and wild game/Biomorphic sculptures incorporating red suede. Through 3/20. Stux, 529 W. 20th St. (352-1600).

Antonio Petracca—Paintings whose images suggest a fragment of a larger view; through 3/20. Foster, 529 W. 20th St. (229-0044).

Liliana Porter—Recent photographs, works on canvas, and a video; through 3/18. Nosei, 530 W. 22nd St. (741-8695).

Mark Schlesinger—New geometric abstract paintings; through 3/20. Silverstein, 520 W. 21st St. (929-4300).

Jim Shaw—New paintings, sculptures, drawings, and photographs that document the artist's dreams; through 3/27. Metro Pictures, 519 W. 24th St. (206-7100).

Sonita Singwi—Heavily layered abstract paintings that depict minute organic forms; through 4/3. Lieberman Magnan, 552 W. 24th St. (255-3225).

Other

Willard Boepple—New geometric wall sculptures constructed from pine; through 4/3. New York Studio School, 8 W. 8th St. (673-6466).

Group Shows

Madison Avenue and Vicinity

Bookstein—50 E. 78th St. (439-9605). A selection of paintings by Blaine, Matter, Matthiasdottir, Tabachnick, Trieff, and other artists who studied under Hans Hoffmann; through 4/9.

Feigen—49 E. 68th St. (628-0700). "Strange Beauty: A Century of Mannerism, 1520–1620." Mannerist paintings and drawings from Italy and the Netherlands by Caravaggio, Pino, Puligo, Vasari, others; through 4/2.

Wildenstein—19 E. 64th St. (879-0500). "French Master Drawings From the 16th Through the 18th Centuries," with works by Boucher, Fragonard, Greuze, Watteau, others; through 5/1.

57th Street Area

Equitable—787 Seventh Ave. (554-4818), Mon.–Fri. 11–6, Sat. 12–5. "Reflections in a Looking Glass: A Lewis Carroll Centenary Exhibition," an overview of photographs, manuscripts, and drawings by the Victorian writer and artist; through 4/24.

Washburn—20 W. 57th St. (397-6780). Abstract works from the forties and fifties by Bolotowsky, Brooks, Kamrowski, Mason, Pollock, Shaw, others; through 3/27.

YWCA—610 Lexington Ave., at 53rd St. (735-9731). "Paper Cuts," an exhibition of cut-paper works by Brackman, Coron, Guest, Obrosey, Twitchell, Xinhua, and others from around the world; through 3/16.

SoHo and TriBeCa

A/D—560 Broadway (966-5154). Tapestries by Indiana, Kelly, and Lichtenstein, exhibited together for the first time since 1968; through 4/3.

Art in General—79 Walker St. (219-0473). "Spaceship Earth," humorous, absurd, and ironic works by twenty artists, including Blanchon, Keating, Lucas, Magnotta, Probst, Tugar, others; through 4/3.

Artists Space—38 Greene St. (226-3970). "Shy," an exhibition curated by Nan Goldin that includes works by lesser-known artists and close friends who have influenced her work, including Bourcart, Dick, Marten, Nathan, others; through 4/3.

Dorsky—379 W. Broadway (966-6170). "Om," an exhibition of meditative works by Bowen, Christensen, Highstein, Means, Shechet, Westfall, others; through 4/6.

Photograph courtesy of Peter Blum, New York.

Exit Art—548 Broadway (966-7745). "Paradise 8," a curatorial experiment in which eight curators will merge discrete exhibition zones of works by various artists within the gallery space over a period of three months; through 4/3.

Chelsea

Art Resources Transfer, Inc.—210 Eleventh Ave. (691-5956). Glass sculpture and paintings by Judith Linhares and Lindsay Walt; through 3/14; Paintings by Jenny Hankwitz and sculpture by Gail Fitzgerald; through 3/20; "Domestica," an installation by Michael McMillen; through 3/14.

Bravin + Lee—526 W. 26th St. (352-8374). Works by Dunham, Noble, Oates, Saul; through 3/13.

Cooper—534 W. 21st St. (255-1105). "Wall Works," a collaborative project by dozens of well-known artists, including Grünfeld, Hirst, Judd, LeWitt, Paik, Schnabel, Sherman, Warhol, others; through 3/20.

Other

Rotunda—33 Clinton St., between Cadman Plaza West and Pierrepont St., Brooklyn (718-875-4047), Tues.–Fri. 12–5, Sat. 11–4. "Zone of Risibility," an exhibition of humorous and witty works by Brooklyn artists Awai, Cook, Costigan, Ganjian, Moyer, Mukerjee, Wang, others; through 3/27.

Photography

Ansel Adams—Photographs by the famous landscape photographer; through 5/1. Carter, 560 Broadway (966-1933).

Bernd and Hilla Becher—New photographs of industrial structures by collaborators who have been working together for almost forty years; through 3/27. Sonnabend, 420 W. Broadway (966-6160).

Jed Devine—New and previously unseen palladium prints; through 3/27. Benrubi, 52 E. 76th St. (517-3766).

Lee Friedlander—Fifty-four new photographs, many of street scenes, by the artist most famous for his images of musicians; through 3/20. Borden, 560 Broadway (431-0166).

ICP—1130 Fifth Ave., at 94th St. (860-1777), Tues.–Thurs. 10–5, Fri. 10–8 (voluntary contribution 5–8), Sat. and Sun. 10–6; $6, $4 students and seniors. A photo essay of a Brooklyn teenage gang by Bruce Davidson; through 3/7. . . . "Intimate City: The Photographs of Thomas Roma." Approximately 40 gelatin prints depicting various aspects of New York City life and drawn from five projects that became books, among them *Come Sunday* and *Sunset Park*; through 3/7.

ICP Midtown—1133 Sixth Ave., at 43rd St. (768-4682), Tues.–Thurs. 10–5, Fri. 10–8 (5–8 admission by voluntary contribution), Sat. and Sun. 10–6; $6, $4 students and seniors. "To the Rescue," paintings, sculpture, photography, video and multimedia works by Abakanowicz, Ewald, Osorio, Winters, and four others that reflect the artists' research in the American Joint Distribution Committee's photographic archives; through 3/16.

Lotte Jacobi—Photographs taken in forties and fifties Berlin and New York, including portraits of Chagall, Einstein, Mann, Stieglitz, others; through 3/20. Van Der Donk, 601 W. 26th St. (691-5973).

Edward Keating—Photographs of New York by a New York *Times* staff photographer and ICP faculty member; through 4/3. Leica, 670 Broadway (777-3051).

Steve Lehman—Images of Tibet by a photojournalist whose work has appeared on the front pages of the Washington *Post* and the New York *Times*; through 5/5. Newseum, 580 Madison Ave. (317-7596).

Lon of New York—Male-physique photographs by Alonzo Hanagan, who published photographs under the above alias; through 3/28. Wessel + O'Connor, 242 W. 26th St. (242-8811).

Wendell MacRae—Vintage photographs commemorating the gallery's thirtieth anniversary; through 4/10. Witkin, 415 W. Broadway (925-5510).

Mann—210 Eleventh Ave. (570-1223). "Inside/Outside," in conjunction with *Blind Spot* magazine's recent issue, an exhibition of photographs including images by Bartscherer, Brouws, Casebere, Tourlentes, Waters, others; through 3/27.

Marlborough Chelsea—211 W. 19th St. (463-8634). Landscape photographs by more than twenty artists, including Becher, Eggleston, Weiss, Gursky, Meyerowitz, Ruff, Sugimoto, others; through 4/3.

Miller—20 W. 57th St. (397-3930). Recent color photographs by Stéphanie Couturier; "Visage," an exhibition of sixteen portraits by Evans, Abbott, Steichen, others; through 3/27.

Barbara Morgan—Retrospective of a photographer well known for her collaborations with Martha Graham and her experimental photomontages and photograms; through 3/27. Danziger, 851 Madison Ave. (734-5300).

Lucian Perkins—"Runway Madness," photographs of the New York fashion scene by the Pulitzer Prize–winning Washington *Post* photographer; through 3/27. Newseum, 580 Madison Ave. (317-7596).

Lisa Pines—Portraits of families by an artist best known for her nudes; through 3/31. Debs, 529 W. 20th St. (647-7080).

Aaron Rose—New images; through 3/20. Kasmin, 74 Grand St. (219-3219).

August Sander/Frederic Weber—Cropped color photographs of faces and abstract monochromatic color fields/Portraits of Weimar Germany from the artist's "Citizens of the Twentieth Century." Through 3/28. Richardson, 560 Broadway (343-1255).

Gerardo Suter—A survey of works exploring such themes as memory and the persistence of the past, by an Argentinian-born artist who has lived in Mexico since 1970, including black-and-white photographs of landscapes and figures, through 3/21, at the Americas Society, 680 Park Ave. (249-8950), and Throckmorton, 153 E. 61st. St. (223-1059); two large-scale video installations, through 3/20, at the Sculpture Center, 167 E. 69th St. (879-3500).

Rolf Tietgens—Surrealist photographs executed in the late thirties; through 3/20. De Lellis, 47 E. 68th St. (327-1482).

Annika von Hausswolff—Nine large photographs of domestic interiors; through 4/3. Kaplan, 48 Greene St. (226-6131).

Brett Weston—Photographs of the Oceano Dunes taken between 1931 and 1969; through 3/27. D2, 851 Madison Ave. (734-5300).

Thomas Wrede—Photographs of roller-coaster riders; through 4/3. Cristinerose, 529 W. 20th St. (206-0297).

Museums

American Craft Museum—"Rörstrand: Swedish Art Nouveau Porcelain From the Schreiber Collection." A rare collection of porcelain produced by Sweden's Rörstrand factory, Europe's second-oldest operating ceramics firm; through 5/23. . . . "Art and Industry: 20th-Century Porcelain From Sèvres." Recent works in porcelain by 40 international artists, architects, and designers created at the Sèvres factory in France; through 5/2. 40 W. 53rd St. (956-3535); Tues., Wed., Fri., Sat., Sun. 10–6, Thurs. till 8 (pay as you wish 6–8); $5, $2.50 students and seniors.

American Museum of Natural History—"Epidemic! The World of Infectious Disease." Dioramas, three-dimensional models, videos, films, interactive computer systems, and photographs; through 9/6. . . . "Papua New Guinea: Arts and Spirits, Photographs From the Middle Sepik River, 1953–54." Color and black-and-white photographs of Papua New Guinea's indigenous species, art, architecture, and people, taken by Museum ornithologist E. Thomas Gilliard during his 1953–54 expedition; through 3/28. Central Park West at 79th St. (769-5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $8 suggested contribution, $6 students and seniors, $4.50 children.

Asia Society—"Bamboo Masterworks: Japanese Baskets From the Lloyd Cotsen Collection"; through 5/30. 725 Park Ave., at 70th St. (517-ASIA), Tues.–Sat. 11–6, Sun. 12–5, Thurs. 11–8 (6–8 free admission); $4, $2 seniors and students.

Brooklyn Museum of Art—"Lewis Wickes Hine: The Final Years." 110 photographs of New York, only ten of which have been seen by the public, including images documenting the construction of the Empire State Building, the arrival of immigrants at Ellis Island, and workers in mills and factories; through 4/4. . . . "Domestic Transformations: Working in Brooklyn." Wallpaper, carpets, furniture, and ceramic tiles by Brooklyn-based artists Ann Agee, Jean Blackburn, Ron Baron, and Andy Yoder; through 3/14. 200 Eastern Pkwy., Brooklyn (718-638-5000); Wed.–Fri. 10–5, Sat. 11–6 (museum open until 11 P.M. on the first Saturday of every month), Sun. 11–6; $4, $2 students, $1.50 seniors.

China Institute—"A Literati Life in the Twentieth Century: Wng Fangyu—Artist, Scholar, Connoisseur"; through 6/20. 125 E. 65th St. (744-8181), Mon.–Sat. 10–5, Tues. and Thurs. 10–8, Sun. 1–5; free.

Cooper-Hewitt, National Design Museum, Smithsonian Institution—"Graphic Design in the Mechanical Age: Selections From the Merrill C. Berman Collection." More than 200 works by such pioneers of the avant-garde as Lester Beall, A. M. Cassandre, Gustav Klutsis, Alexandr Rodchenko, and Jan Tschichold, including posters, books, one-of-a-kind prototypes, collages, and other ephemera; through 5/23. . . . "Unlimited by Design." An exhibition focusing on products, services, and environments designed to meet the needs of people throughout their lives; through 3/21. 2 E. 91st St. (849-8300), Wed.–Sat. 10–5, Sun. 12–5, Tues. 10–9 (free admission 5–9); $5, $3 seniors and students.

Dahesh Museum—"A Victorian Salon: Paintings From the Russell-Cotes Art Gallery and Museum, Bournemouth, England." Thirty-five nineteenth-century paintings collected by the British hotelier Merton Russell-Cotes (1835–1921), among them works by Edwin Landseer, Edwin Long, Albert Moore, and Dante Gabriel Rossetti; through 4/17. 601 Fifth Ave., at 49th St. (759-0606), Tues.–Sat. 11–6; free.

Dia Center for the Arts—"Stan Douglas and Douglas Gordon: Double Vision." New site-specific installations by the Canadian artist Stan Douglas and the Scottish artist Douglas Gordon; through 6/13. . . . "Andy Warhol: Shadows." A work that made in 1978 composed of more than 100 silk-screened and hand-painted panels; through 6/13. . . . "Thomas Schütte: Scenewright." Early installations, small-scale modeled figures, proposals for monuments, watercolors, and photographs by the German artist; through 6/13. . . . "Joseph Beuys: Drawings After the Codices Madrid of Leonardo da Vinci, and Sculpture." Works from Dia's permanent collection, including 96 drawings made in response to two sketchbooks by Leonardo da Vinci, and sculptures; through 6/13. . . . "Robert Irwin: *Excursus: Homage to the Square 3*." The second part of a site-specific installation by the California artist; through 6/13. 548 W. 22nd St. (989-5566), Thurs.–Sun. 12–6; $4, $2 students and seniors.

Drawing Center—"Raymond Pettibon." More than 500 drawings from the late seventies to the present and a selection of artist's books, fanzines, and record covers by the Los Angeles–based artist; through 4/10. 35 Wooster St. (219-2166), Tues.–Fri. 10–6, Sat. 11–6; donation suggested.

Frick Collection—"French and English Drawings of the Eighteenth and Nineteenth Centuries From the National Gallery of Canada." Sixty-seven works by French and English artists, among them Bonnard, Burne-Jones, Constable, Courbet, Hogarth, and Ingres; through 4/25. . . . "Drouais' Portrait of Madame de Pompadour From the National Gallery, London." François-Hubert Drouais's celebrated full-length portrait of Madame de Pompadour; through 4/25. 1 E. 70th St. (288-0700); Tues.–Sat. 10–6, Sun. 1–6; $7, $5 students and seniors; children under 10 not admitted.

Grey Art Gallery—"Projected Selves: Cahun, Deren, Sherman and Photographic Transformation." Self-portraiture as self-invention in the works of the Surrealist Claude Cahun, filmmaker Maya Deren, and artist Cindy Sherman; 3/9–5/8. New York University, 100 Washington Square East (998-6780), Tues.–Fri. 11–6, Wed. 11–8, Sat. 11–5; donation suggested.

Solomon R. Guggenheim Museum—"Picasso and the War Years: 1937–1945." An exhibition of paintings, drawings, sculpture, and prints that explores

Picasso's artistic response to the events leading from the Spanish Civil War through the Nazi occupation of France and the eventual liberation of France by Allied troops; through 5/9. . . . "Jim Dine: Walking Memory, 1959–1969." The first survey of the artist's early paintings and constructions; through 5/16. . . . "Photography: An Expanded View—Recent Acquisitions." Works from the museum's permanent collection by modern masters and contemporary photographers Barth, Casebere, Coolidge, Demand, Eliasson, Jacobson, and others; through 5/16. 1071 Fifth Ave., at 88th St. (423-3500); Sun.–Wed. 10–6, Fri. and Sat. 10–8 (Fri. 6–8, pay what you wish), closed Thurs.; $12, $7 seniors and students.

Jewish Museum—"Bar Mitzvah: A Collaboration by David Mamet and Donald Sultan." Drawings and text from the new book, *Bar Mitzvah—Story by David Mamet, Drawings by Donald Sultan* (Bulfinch); through 6/6. . . . "Ikat: Splendid Silks of Central Asia From the Guido Goldman Collection." Rare silk wall hangings, mounted panels, and robes made by master craftsmen in the kingdoms of Bukhara and Samarkand; through 5/16. . . . "Common Man, Mythic Vision: The Paintings of Ben Shahn." The first major museum exhibit of the artist's paintings since 1976, comprising works made by the artist between 1936 and 1965; through 3/7. 1109 Fifth Ave., at 92nd St. (423-3200); Sun., Mon., Wed., Thurs. 11–5:45, Tues. 11–8 (Tues. after 5 free); $8, $5.50 students and seniors.

Metropolitan Museum of Art—"Mirror of the Medieval World." Jewelry, manuscripts, sculptures, and other works acquired by the museum since 1977; 3/9–7/15. . . . "American Folk Art in the Metropolitan Museum of Art." Paintings, watercolors, drawings, and portrait miniatures by Rufus Hathaway, Edward Hicks, Joshua Johnson, Ammi Phillips, and others working within naïve and provincial traditions in the United States during the eighteenth and nineteenth centuries; through 9/5. . . . "The Practice of Japanese Art: An August and Accomplished Heritage." Buddhist and decorative painting and calligraphy, along with ceramics, lacquers, metalwork, and woodblock prints; through 1/30/2000. . . . "Picasso: Painter and Sculptor in Clay." A survey of the artist's ceramic sculptures; through 6/6. . . . "Late-16th Century to Early-19th Century Indian Drawings"; through 7/5. . . . "Masterpieces From the Gilman Paper Company Collection." Approximately 45 important nineteenth-century British, American, and French photographs; through 5/23. . . . "Dosso Dossi, Court Painter in Renaissance Ferrara." Paintings by the sixteenth-century Italian artist, who worked in Ferrara; through 3/28. . . . "Anselm Kiefer: Works on Paper, 1969–1993." A selection of works on paper that offer an overview of the ideas and themes of the first two decades of the German painter's career; through 3/21. . . . "Cubism and Fashion." Cubism-influenced clothing by Madeleine Vionnet, Callot Soeurs, and Gabrielle Chanel, as well as examples of contemporary fashion; through 3/14. . . . "Eighteenth-Century French Drawings in New York Collections." Works on loan from private collections and public institutions in New York City; through 4/25. . . . "Clay Into Art: Selections From the Collection of Contemporary Ceramics"; through 5/30. . . . "The Academy of the Sword: Illustrated Fencing Books, 1500–1800." More than 25 rare books accompanied by swords, daggers, shields, and gauntlets from the museum's collection; through 8/30. 1000 Fifth Ave., at 82nd St. (879-5500); Tues.–Thurs. and Sun. 9:30–5:15, Fri. and Sat. 9:30–9; $8 contribution, $4 children and seniors. The Cloisters, Fort Tryon Park (923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September); $8, $4 seniors and students.

Museum for African Art—"Landscapes of the Soul: Woman of the African Diaspora—Photographs by Chester Higgins, Jr." Images of African and African-American women taken over the past 30 years; through 3/28. . . . "A Sense of Wonder: African Art From the Faletti Family Collection." A selection of objects from Western, Central, and Eastern Africa dating from the sixteenth to the early twentieth century; through 3/28. 593 Broadway (966-1313), Tues.–Fri. 10:30–5:30, Sat. and Sun. 12–6; $5, $2.50 seniors, students, and children.

Museum of American Folk Art—"Nellie Mae Rowe: Ninety-Nine-and-a-Half Won't Do." The first major retrospective of paintings by the self-taught African-American artist; through 5/2. Lincoln Square (595-9533), Tues.–Sun. 11:30–7:30; free.

Museum of Modern Art—"Pop Impressions Europe/USA: Prints and Multiples From the Museum of Modern Art." Approximately 100 works highlighting printmaking within the Pop aesthetic; through 5/18. . . . "Projects 67— Elaine Reichek: When This You See." Embroidered works that take the format of traditional samplers, but whose aphorisms are culled from art history, literature, science, mythology, and popular culture; through 3/30. . . . "Julia Margaret Cameron's Women." Portraits of women by the nineteenth-century British photographer; through 5/4. . . . "Site Gags: Humor, Satire, and Grotesque in Modern and Contemporary Drawings." Works on paper from the museum's collection, including satirical sketches, grotesques, straight comic illustrations, and visual puns; through 5/4. 11 W. 53rd St. (708-9480); Sat.–Tues. 10:30–6, Thurs. 10:30–6, Fri. 10:30–8:30 (4:30–8:30 pay what you wish), closed Wed.; $9.50, $6.50 students and seniors.

Museum of the City of New York—"Washington's New York." Paintings, costumes, maps, furniture, documents, and relics relating to Washington's experiences in New York City as a military commander and political leader; through 7/4. . . . "The Little Apple: Souvenir Buildings From the Collection of Ace Architects." A selection of miniature models of New York buildings created over the past 100 years; through 3/28. . . . "New York Horizontal: Cirkut Camera Views by William Hassler." Thirty rare panoramic views of WWI-era New York; through 5/2. . . . "New York Vertical by Horst Hamman." Photographs that emphasize the verticality of New York's skyscrapers; through 4/18. . . . "New York on the Rise: Architectural Renderings by Hughson Hawley"; through 4/4. . . . "Landscapes of Hope: Rebuilding New York City's Neighborhoods." Photographs by Larry Racioppo documenting the rebuilding of various New York City neighborhoods; through 6/27. 1220 Fifth Ave., at 103rd St. (534-1672), Wed.–Sat. 10–5, Sun. 1–5; suggested contribution $5, $3 students and seniors.

Museum of the Fashion Institute of Technology—"China Chic: East Meets West." An exhibition tracing the evolution of Chinese dress and its influence on modern Western fashion; through 4/24. . . . "Shoes: A Lexicon of Style." More than 100 pairs of women's shoes, among them twenties pumps by André Perugia, fifties stilettos by Roger Vivier, and seventies platform sandals by Charles Jourdan; through 4/17. Seventh Ave. at 27th St. (217-7642), Tues.–Fri. 12–8, Sat. 10–5; free.

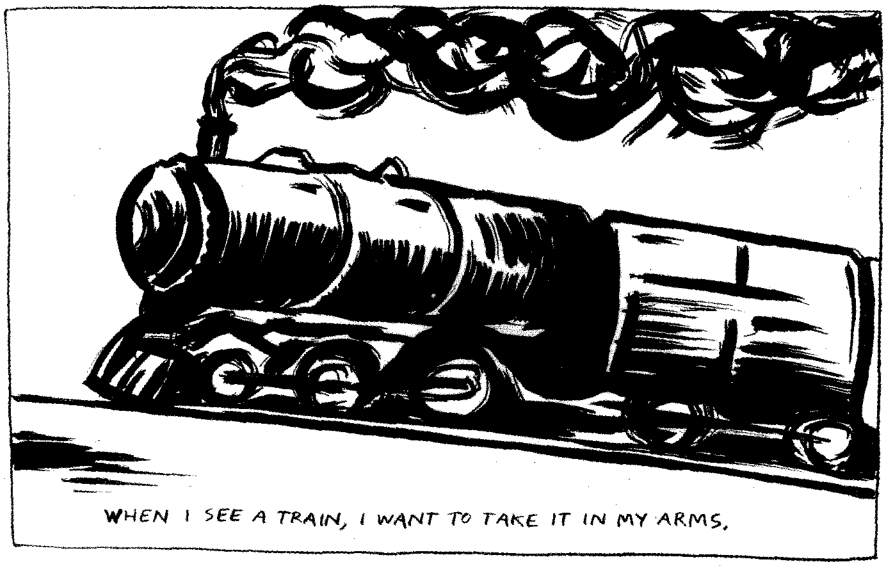
National Academy of Design and School of Fine Arts—"Treasures Revealed: Nineteenth- and Twentieth-Century American Works on Paper From the Collection of the National Academy." Drawings, prints, watercolors, and pastels by Kenyon Cox, Thomas Moran, Paul Landacre, William Trost Richards, and others; through 3/7. 1083 Fifth Ave., at 89th St. (369-4880), Wed., Thurs., Sat., Sun. 12–5, Fri. 10–6; $8, $5 seniors and students.

New Museum of Contemporary Art—"Fever: The Art of David Wojnarowicz." The first retrospective of the work of the East Village artist who died of AIDS in 1992; through 6/20. . . . "Anaida Hernandez: Juegos Ilegales/Illegal Games." Large-scale casino-like games created with interactive installations, paintings, and objects; through 4/11. 583 Broadway (219-1222), Wed. and Sun. 12–6, Thurs., Fri., and Sat. 12–8, (free Thurs. 6–8); $5, $3 students, artists, and seniors, free for youths 18 and under.

New York Public Library—"What Goes Up Must Come Down: Order and Disorder: Architectural Transitions in Prints and Photographs." Prints depicting the life cycles of built structures, drawn from the library's Miriam and Ira D. Wallach Divison of Art, Prints, and Photographs; through 4/3. . . . *"In thy map securely saile"*: Maps, Atlases, Charts, and Globes From the Lawrence H. Slaughter Collection, Map Division." Seventeenth- and eighteenth-century works that were donated to the library's Map Division in 1997 by the estate of Lawrence H. Slaughter; through 3/20. . . . Fifth Ave. and 42nd St. (869-8089); Mon. 10–6, Tues.–Wed. 11–6, Thurs.–Sat. 10–6; free.

New-York Historical Society—"New York's Finest: A History of the New York City Police Department." Photographs, newspapers, weapons, uniforms, and crime detection equipment; through 3/21. . . . "Secrets of a Beautiful Face: Beauty Product Advertisements From the Collection of the New-York Historical Society"; through 4/11. 2 W. 77th St. (873-3400); Tues.–Sun. 11–5; $5, $3 seniors and children.

P.S. 1 Contemporary Art Center—"Ronald Bladen: Selected Works." A survey of the minimalist's large-scale sculpture, models, and drawings; through


WHEN I SEE A TRAIN, I WANT TO TAKE IT IN MY ARMS.

Talent The first retrospective of Raymond Pettibon's darkly humorous, much-admired ink drawings of Gumby, surfers, trains, and American heroes and anti-heroes also includes a selection of his early record covers (he was the in-house artist of L.A.'s late-seventies punk-rock scene), fanzines, and artist's books. At the Drawing Center, 35 Wooster Street; through April 10.

Photograph from the Collection of Patricia and Morris Orden, courtesy of The Drawing Center.

4/3. . . . "1999: P.S. 1 Studio Program Exhibition"; through 4/3. . . . "Primarily Structural: A Selection of Minimalist and Post-Minimalist Works on Paper." Works by Carl Andre, Jene Highstein, Patrick Ireland, Jackie Winsor, and others; through 4/3. . . . "Criss Cross: Some Young New Yorkers III"; through 4/3. . . . "The Game Room: A Tribute to Gino De Dominicis." A painting and several conceptual works together with a gambling table for the use of museum visitors; through 4/3. 22-25 Jackson Ave., at 46th Ave. (718-784-2084), Wed.–Sun. 12–6; $5 suggested donation.

Pierpont Morgan Library—"The Wormsley Library: A Personal Selection by Sir Paul Getty, K. B. E." Illuminated manuscripts, fine printed books, historic bookbindings, and other works from the Wormsley Library in England; through 5/2. . . . "Master Drawings Recently Acquired"; through 5/6. . . . "Poe: The Ardent Imagination." A selection of letters, manuscripts, and rare printed editions; through 5/9. . . . "Detectives, Private Eyes, and Spies." Early editions of works by Ambler, Childers, Poe, and others; through 5/5. 29 E. 36th St. (685-0008), Tues.–Thurs. 10:30–5, Fri. 10–8, Sat. 10:30–6; Sun. 12–6; $7; $5 students and seniors.

Queens Museum of Art—"Life Cycles: The Charles E. Burchfield Collection." A selection of of the artist's watercolors, works on paper, lithographs, and paintings from the Burchfield-Penney Center in Buffalo; through 3/21. . . . "Before the Lens: Images of the Imagemakers From the Charles Schwartz Collection." Photographs of Louis-Jacques Mandé Daguerre, Nadar, William Henry Fox Talbot, and other well-known photographers taken by famous and anonymous photographers; through 3/21. New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700), Wed.–Fri. 10–5, Sat. and Sun. 12–5; $3, $1.50 students and seniors.

Studio Museum in Harlem—"From the Studio: Artists in Residence 1997–1998." Works created over the past year by Sheila Batiste, Brett Cook-Dizney, and Julio Valdez during their yearlong tenure with the Studio Museum in Harlem's Art-in-Residence Program; through 2/28. 144 W. 125th St. (864-4500).

Whitney Museum of American Art—"Ray Johnson: Correspondences." Selections from five decades of work by the collagist and mail artist (1927–95); through 3/21. . . . "Duane Hanson: A Survey of His Work From the 30s to the 90s." A retrospective of works by the sculptor (1925–1996) known for his life-size, realistic renderings of ordinary people; through 2/28. . . . "Gary Hill: Circular Breathing." Five large-scale black-and-white video projections; through 3/21. . . . "Pale Guide to Transparent Things." A related group of photographic works by Seton Smith; through 4/4. 945 Madison Ave., at 75th St. (570-3676); Wed., Fri., Sat., Sun. 11–6, Thurs. 1–8 (6–8 pay what you wish); $9, $7 students and seniors (free Thurs. 6–8).

Whitney Museum of American Art at Philip Morris—"The Long Twilight: An Installation by Lynne Yamamoto." An installation that evokes aspects of the life of a young Japanese women who disappeared mysteriously in the thirties by presenting a collection of her personal belongings; through 4/23. 120 Park Ave., at 42nd St. (878-2550), Mon.–Fri. 11–6 (Thurs. till 7:30); free.

Auctions

Christie's—502 Park Ave., at 59th St. (546-1119). Next auction on 3/18.

Doyle—175 E. 87th St. (427-2730). 3/3 and 3/4 at 10: "Jewelry, Watches, Silverware, and Coins." On view from 2/27.

Phillips—406 E. 79th St. (570-4830). 3/8 at 1: "Rare Stamps and Covers." On view from 3/4.

Sotheby's—1334 York Ave. at 72nd St. (606-7000). 3/4 at 10:15 and 2: "Arcade Furniture and Decorations." On view from 2/27. 3/6 at 10:15 and 2: "Animation." On view from 2/27.

Swann Galleries—104 E. 25th St. (254-4710). 3/4 at 10: "Art and Architecture Books." On view from 2/28. 3/4 at 2 and 3/5 at 10:30: "Prints, Drawings, Livres D'Artiste." On view from 2/28.

Wolff *continued from page 34*

says he wants to be a manager.

The distinction seems inbred: Theoretically, a manager develops talent and an agent sells it. Managers can produce and have ownership stakes; agents, falling under guild and other legal regulations, have to go through hoops to do that (and many do). Practically speaking, though, agents and managers are very much on the same turf—middlemen between freelance talent and institutional money. (From the studio's point of view, talent pays the agent, whereas studios, through production deals, are forced to pay the managers.) Ovitz's former partners clearly do not believe that he's going to do anything different from what he's always done. CAA has issued a Hollywood-style you'll-never-work-in-this-town-again ultimatum, saying it won't represent talent that signs up with Ovitz—Leonardo DiCaprio, Cameron Diaz, Robin Williams so far.

Others believe Ovitz really doesn't want to be a middleman of any sort, that he wants to be Michael Eisner, or wants to be Barry Diller or Herbert Allen.

"What does he want to be? He wants to be Michael Ovitz again," says Brillstein. "He wants to be back on top where he was."

And then there is a school of thought that says he wants to be something that doesn't exist in the movie business. A visionary. That is, he wants to engineer another paradigm shift. (Or, another school believes, he just wants you to think he's capable of another paradigm shift.)

The insular Hollywood point of view is that there will always be stars and, hence, star vehicles, which protect the movie industry against the vagaries of the tectonic shifts occurring in the media, information, and entertainment businesses. On the other hand, Hollywood movies suck. Its dependable stars are old; its new stars have increasingly shorter life spans. Record companies—or, at least, the music-distribution system—are headed for the ash heap. Indeed, technology is creating a distribution revolution that no one in the entertainment business (not least of all because they know nothing about technology) wants to think about.

Can Michael Ovitz be the Hollywood guy who sees beyond Hollywood? Can he understand technology, grasp convergence, reengineer the way talent is cultivated, represented, financed, owned? Can he make content king and appoint himself regent? Is he that smart? Does he have that kind of energy?

Stay tuned . . . but in the meantime, hold on to your clients. ■

E-mail: michael@burnrate.com

Frazier *continued from page 50*

Street, I noticed that torrents of rainwater were running down the street along both curbs. Park Slope does indeed slope, and at the bottom of 9th, just past Second Avenue, the rainwater had accumulated into a big puddle. Actually, it was more like a lake. My wife said maybe I shouldn't drive into it, but the minute I hesitated, cars behind me honked. So I went ahead.

A city bus surged in front of me, leaving quite a wake. I followed it, and immediately, water came through the floor of the car. Then it came up to the seats. My wife and I were saying various things to each other. As the water began to come over the seats, the engine died. The cars behind me honked. Terrified that I might impede traffic, I leaped out into the waist-deep water. Old tires and 40-ounce malt-liquor bottles were bobbing around beside me. I began to push the car, which was not difficult, because it was floating. I could have pushed it with one hand. I waded, propelling the car before me, until I got it to drier land. Then the car became almost impossible to push. I had to wait for it to drain. The rain had stopped, so my wife got out and took our daughter and one or two suitcases, walked up the steps to the Smith Street station, and rode the F train two stops back to our apartment.

I called a garage in my neighborhood, and they sent a tow truck. The driver looked at the engine and said it was probably ruined (he was right—the car never really ran again, and I junked it soon after). Lots of local guys in low-slung shorts gathered around and joined in the autopsy.

The driver towed the car to the garage's lot and said they couldn't look at it until after the weekend. He said the lot was not very secure and that I shouldn't leave anything in the car. I somehow managed to load myself with all our stuff, and as I was walking up the sidewalk, a slow-moving heap of wet suitcases and shopping bags and stuffed animals and fishing rods, I saw coming toward me the librarian from interlibrary loans. I remember the look on his mild face—surprised recognition, changing to mystification tinged with distaste. He didn't ask, though, and I didn't explain. Silently, we both accepted the possibility that I was insane, and agreed to overlook it. We had a brief conversation about when the book I had ordered might arrive. Then I walked on toward home. ■

Ian Frazier's books include Dating Your Mom, Great Plains, Family, *and* Coyote v. Acme. *He no longer lives in Park Slope.*

nightlife

Sinatra, the Concert Film...Harrell

Opening

Key Money

Not to be confused with the Ki Club (the original name of Bleecker Street Euro-den Life), the East Village's new Key Club (76 East 13th Street) gives a groovy nineties slant to the space formerly occupied by the Cat Club. Cozy booths ring the dance floor—which, thanks to its removable plastic tiles, can be filled with flowers, cash, or whatnot. (Sadly, fruit-bedecked drag queens like "Levinia," pictured, were a onetime attraction brought in for promoter Suzanne Bartsch's club-inaugurating Mardi Gras bash.)

Concerts

The Allman Brothers Band—With the Dead now morphed into the Other Ones, and Lynyrd Skynyrd still limping along *sans* front man Johnny Van Zant, the Allmans are finally on an equal footing with their fellow hirsute, guitar-centric jam-rockers: Though missing key bro (and lead guitarist) Duane since '71, the Allmans decided to regroup in 1989 to see what magic they could conjure in a Duaneless configuration. In what has now become an annual tradition, these tie-dyed shag-rock torchbearers take over the Upper West Side for a month, cranking out surprisingly lively renditions of their southern-rock classics. 3/4–3/6, 3/8–3/9, 3/11–3/13, 3/15–3/16, 3/18–3/20, 3/22–3/27 at 8. *Beacon Theater, 2124 Broadway, at 75th St. (307-7171). $35–$50.*

Antonio El Pipa Company—This twelve-member dance troupe practices as authentic a brand of the spellbinding art of Gypsy flamenco dancing as you'll find anywhere. The group's latest work, *Vivencias*, pays tribute to Antonio's grandmother Juana la del Pipa. 3/5–3/6 at 8. *Symphony Space, 2537 Broadway, at 95th St. (864-5400). $25–$30.*

"Jazz From Japan: Akikazu Nakamura Trio Kokoo and Guests"—Along with percussionist Mino Cinelu, Tokyo multi-instrumentalist and composer Nakamura explores the trippy possibilities of playing jazz on traditional Japanese instruments. 3/6 at 8. *Japan Society, 333 E. 47th St. (832-1155). $20.*

"The Music of Duke Ellington"—Informal lecture-interviews and demonstrations, with host Arnold Jay Smith. 3/2: Louise Michelle. 3/9: Gloria Nance. Lectures at 7:45. *The New School, 66 W. 12th St. (229-5690). $25 per lecture; $100 for series of six.*

"Salute to Kenny Burrell"—Burrell's clean, swinging lines on 1965's *Guitar Forms* still induce involuntary head-bobbing. So it's fitting that this tribute concert features a lineup of funkified hard-boppers both old-school (Dr. Billy Taylor, David "Fathead" Newman, Rufus Reid) and new (longtime Reid collaborator Akira Tana, Jimmy Owens). And though Burrell's style is more or less untouchable, young six-string slingers Russell Malone and Peter Bernstein should more than do justice to the honoree. 3/4 at 8. *Pace Downtown Theater, 3 Spruce St., between Park Row and Gold St. (346-1715). $17.50–$20.*

Dakota Staton—A passionate stylist and interpreter, the 66-year-old jazz singer can imbue a well-worn chestnut with more genuine, bluesy sentiment than one would have thought possible. With Bross Townsend Trio. 3/5 at 8. *Flushing Town Hall, 137-35 Northern Blvd., Flushing (718-463-7700). $20.*

Rod Stewart—3/6 at 8. *Continental Airlines Arena, East Rutherford, N.J. (212-307-7171). $25.25–$100.25.*

Aki Takahashi and Sin Cha Hong—The pianist and dancer collaborate on a new interpretation of the 1944 John Cage–Merce Cunningham work *Four Walls*. 3/5–3/6 at 8. *Japan Society, 333 E. 47th St. (832-1155). $20.*

Clubland

Arlene Grocery—The Lower East Side's newish, hippish, and appealingly inexpensive (okay, free) rock and folk venue. 3/3: Mike Hunt Band. 3/4: The Friggs. 3/5: Martin's Folly. 3/6: George Usher; Richard X. Heyman; Debbie Schwartz. *95 Stanton St. (358-1633). $.*

Bottom Line—A top-notch venue—with great sound, good sight lines, and pretty decent fries—given to rock, jazz, and folk artists of all stripes. 3/3: Dar Williams; Lucy Kaplansky; Richard Shindell. 3/4: Peter Himmelman Band. 3/5: Eric Andersen; Cathie Ryan. 3/6: Rick Danko. 3/7: Muddy Waters Tribute Band, featuring Pinetop Perkins, Luther "Guitar" Johnson, Calvin "Fuzz" Jones, Willie "Big Eyes" Smith, and others. *15 W. 4th St. (228-7880).*

Bowery Ballroom—3/8: In the wake of the Prodigy's late-career reincarnation as a breakbeat-lovin', bile-spoutin' techno-punk hit machine, Britain's been overflowing with digital-savvy rocker-types looking to cultivate a patch of the increasingly fertile territory between rock and electronica. The latest entry into the hybrid-happy sweepstakes is the Lo-Fidelity All-Stars, whose gusto and enthusiasm *almost* compensate for their lack of imaginative or original beats. With Tinstar. 3/2–3/3: Eve 6; Marvelous 3. 3/5–3/5: Cracker. With Ben Lee (3/5) and Lionfish (3/6). *6 Delancey St. (533-2111).*

Brownies—Avenue A's divey post-college rock spot, with good tap beers, on-the-rise bands, and the occasional big name trying to keep a low profile. Cozy and congenial, even if you're not pierced. 3/4: Vasquez. 3/5: Johnny Chan; New Dynasty Six. *161 Ave. A, at 11th St. (420-8392). $.*

CBGB & OMFUG—Ground zero of punk's Stateside explosion and, twenty years later, still a smoking, flyer-strewn pit—in a good way. Dig the new, unscuzzy basement lounge. 3/6: Shove It; Reckless Fortune; Radio Zero. *315 Bowery, at Bleecker St. (982-4052). $.*

Chicago B.L.U.E.S.—3/5–3/6: Guitar Shorty (a.k.a. David William Kearney) is nothing less than an amalgam of Buddy Guy and Bronx break-dancing legend Ritchie "Crazy Legs" Colon. The diminutive L.A. bluesman mixes liberal doses of fretboard pyrotechnics and gymnastic theatrics—including flips, headstands, and windmills—for a show that's far more *Wild Style* than *Crossroads*. 3/2: Martin Wright. 3/3: George Kilby Jr. & the Coolerators. 3/4: Danny Draher. *73 Eighth Ave., bet. 13th and 14th Sts. (924-9755). $.*

Ground Rules:

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.

Photograph by Evan Kafka.

Coney Island High—3/4: Finger Eleven; Shades Apart. 3/5: Why does *every* ska band have to have a pun on the genre's name in its own moniker? (Okay, in fairness, Madness was an exception.) Most bizarre about this trend is the way the pun inevitably works either on paper or spoken, but rarely both ways. Falling into the latter camp are tonight's guest stars, the Scofflaws (for an example of the other brand of semi-successful pun, say *Skatallites* out loud). 3/9: Malevolent Creation; Jungle Rot. *15 St. Marks Pl. (674-7959).*

Connolly's—Saturdays, Celt-punk superchargers Black 47 get Irish eyes smiling, and moshing. *14 E. 47th St. (867-3767).*

Fez—Mingus fever and lush *faux*-Moroccan ambience make this the neo-boho place to be on Thursdays, when the mighty Mingus Big Band rocks the house, playing the works of the great, brawling bassist with a freshness and authority rarely seen in jazz today. Sundays: Jackie Beat's "Uptown Lady, Downtown Girl." *Time Cafe, 380 Lafayette St. (533-2680).*

Irving Plaza—3/4: Rarely has there been as bizarre a version of a mentor-protégé relationship as the one that exists between dub veteran Lee "Scratch" Perry and New York rap-punk trio the Beastie Boys. The latter cite the former as an influence, inspiration, and all that good stuff. Perry, however, was languishing in comparative obscurity until a few years ago, when the Beasties, through their magazine *Grand Royal* and a series of mid-song name-checks of the Jamaican producer (and one collaboration on last year's *Hello Nasty*), revived his visibility. Without Perry, the Beasties wouldn't sound the way they do; without the Beasties, Perry would undoubtedly still be cooling his heels in London or something. Go figure. With Mad Professor. *17 Irving Pl. (777-6800).*

Knitting Factory—The ever-expanding Disneyland of downtown music, with three floors, four stages, four microbrew-bearing bars, and some of the biggest names in now music. Chill out in the sub-basement Old Office lounge. 3/2: Sonny Simmons; Ronnie Burrage; Nate Morgan. 3/3: The DJ Logic Project; Melvin Gibbs. 3/4: Dream Warriors. 3/5: Elliot Sharp; Melvin Gibbs; Sim Caine. 3/6: Smog; Alan Licht. 3/7: Uranium; Barely Legal. 3/9: Italotron. *74 Leonard St., bet. Broadway and Church St. (219-3055). $*

Manny's Car Wash—A little Chicago on the Upper East Side. Mondays, beware salivating yuppie swells here for ladies' night. Every Sunday, it's Manny's World Famous Blues. Mondays: Craig Dreter & Friends. 3/2: Big Carl. 3/3: Other Brothers. 3/4: Popa Chubby. 3/5: Craig Dreter. 3/6: Roxy Perry. 3/9: Dona Oxford. *1558 Third Ave., bet. 87th and 88th Sts. (369-BLUES).*

Maxwell's—After a couple years' dormancy, New Jersey's (and perhaps the tri-state area's) finest rock club is back with a vengeance. 3/2: Mudhoney. 3/7: Smog. *1039 Washington St., Hoboken, N.J. (201-653-1703).*

Mercury Lounge—3/4: Corky Freak. 3/5: Mr. Henry; Collapsis; Radio Star. 3/6: Under the leadership of Cuban-American guitarist Walter Salas-Humara, the Silos have been cranking out their distinctly eclectic brand of roots rock for well over a decade. And they just get better with age. With Christine Ohlman. 3/7: Her Vanished Grace. 3/9: Columbus, Ohio's Haynes Boys play a simmeringly convincing brand of country rock that the likes of Wilco would do well to study. With Burn Barrel; Robert Warren. *217 E. Houston St. (260-4700).*

S.O.B.'s—The city's premier world-music, reggae, and soul-jazz venue, presenting acts that could fill stadia back home and local talent that might one day do the same here. Most nights, sets at 10 and midnight. 3/3: Hip-hop open mike–cum–poetry slam "Ciphers." 3/4: Monthly subcontinental-sound boogiethon "Basement Bhangra." 3/5: Belize rocker Chico Ramos. 3/6: Wenge Musica. 3/8–3/9: Habana Ensemble; Catarsis. *204 Varick St. (243-4940).*

Shine—Every Tuesday night, live drum-and-bass outfit Nerve kicks the fluttering beats and deep sounds. 3/3: Dove Tail Joint. 3/4: Jeffrey Gaines. 3/5: Barely Legal. *285 W. Broadway, at Canal St. (941-0900).*

Sidewalk Cafe—The back-room Fort is the latest home to New York's "anti-folk" scene, featuring impassioned, oft-wacky guitar- and poesy-wielding artists, with the occasional Beat refugee. 3/2: Enid and the Boys; Brian Halloran. 3/3: Anti-Folk All-Star Jam. 3/4: Hammell On Trial. 3/5: The Meanwhiles. 3/6: Kenny Young and the Eggplants; Jarrod Gorbel. *94 Ave. A (473-7373).*

The Supper Club—A large, grand ballroom with a starry ceiling and challenging acoustics. Fridays and Saturdays at 8, the Supper Club's house big band swings with abandon. 3/5: King Cadillacs. 3/6: The Jumpin' Gigolos. *240 W. 47th St. (921-1940).*

Swing 46—Another Theater District retro house that draws zoot-suited big-band, jump-blues, and swing-revival fanatics. Is it jazz? Not really. Is it fun? You betcha. Most nights, sets at 10; free dance lessons at 7 and 9. $7–$12 cover; two-drink minimum. Tuesdays in February: Nick Palumbo & the Flipped Fedoras. Wednesdays: The Blue Saracens. Thursdays: George Gee & His Make-Believe Ballroom Orchestra. *349 W. 46th St. (262-9554).*

Tramps—One of the city's better venues for great roots music and happening indie rock, Tramps eschews high concept for straightforward presentation. Avoid the neck-craning mid-stage column by arriving early. 3/5: Hillbilly Funk All-Stars. 3/6: At "Diggin' in the Crates," some of the city's finest D.J.'s—including Lord Finesse, Diamond, and Roc Raider—trip the wax fantastic. 3/7: C. J. Chenier & the Red-Hot Louisiana Band. *51 W. 21st St. (727-7788).*

Wetlands—A groovy club-kid activist hang with neo-hippie atmosphere and far-flung musical guests. N.B.: Tuesday night is (Grateful) Dead Night. 3/3: Wanderlust. 3/5: *High Times* Cannabis Cup Reggae Band. 3/6: Blind Man's Sun. 3/8: "Hip-Hop Jam Session," hosted by the Roots. *161 Hudson St. (966-5244). $.*

Jazz

Birdland—Proof that jazz is alive and well in midtown, this classy boîte serves up some fine southern cuisine along with its first-rate lineup. Every Sunday night, Chico O'Farrill's Afro-Cuban Jazz Orchestra. Every Monday night, the Toshiko Akiyoshi Jazz Orchestra. Every Tuesday, the Mingus Orchestra. Every Friday, the Lew Anderson Big Band swings from 5:30 to 7:30. $15–$20 cover; $10 minimum. Sets at 9 and 11:30. 3/3: Jack Wilkins Trio. 3/4–3/6: Veterans of the soul-jazz heyday of the mid-sixties, organist Jimmy McGriff and altoist Hank Crawford are as funky and fresh today as they were back in the day. 3/7: Cubarama. *315 W. 44th St. (581-3080).*

Blue Note—With a first-rate sound system and a decent view from every seat in the house, the "jazz capital of the world" often presents two top-flight artists in one evening. 3/2–3/7: Chico Freeman & Guataca; New World Consort. Sets at 9 and 11:30. *131 W. 3rd St. (475-8592).*

Detour—With no cover and top-notch young players, this cozy, tiled East Village joint packs 'em in every night of the week. Sundays: Mike Magillian. 3/2: Larry Corban Trio. 3/3: Kerry Politzer Quartet. 3/5: Joshua Breakstone Trio. 3/6: Dan Willis. *349 E. 13th St. (533-6212).*

Iridium—In the cozy basement across from Lincoln

Talent

Body and Soul

In this age of the psychobiography, many artists risk having whole swaths of their oeuvre reduced to a diagnosis. Those long caesuras in the late-period Schumann—signs of syphilitic dementia? Those moody voicings in Beethoven's string quartets—aren't they a bit bipolar? The yen to pathologize may be even greater in jazz, where musical expression is immediate. An improvised solo already charts personal logic and mood with unusual precision. Throw a "syndrome" or "dysfunction" into the bio and suddenly we're cross-referencing riffs with the *DSM-IV*. Few contemporary musicians are as prone to such speculation as the 52-year-old trumpeter and flügelhornist Tom Harrell (Village Vanguard, March 2 through 7). Having struggled with schizophrenia for 30 years, Harrell has a life story seemingly tailor-made for "inspirational" and "uplifting" art cinema of the late nineties. Like *Shine* pianist David Helfgott, he, too, is a bizarre presence on the bandstand—though mutely tormented rather than bubbly and glossolaliac—and his fascinating disorder does tempt the armchair Oliver Sacks. But after nearly three decades of sideman work, Harrell has finally attained a musical standing that dwarfs his case history. His two recent major-label solo records, *Labyrinth* and *The Art of Rhythm*, widely establish him as both an immaculate bop technician and one of the most distinctive composers in modern jazz. His playing is sublime, with a dark, warm tone and a poetic sense of melody, and his latest tunes softly bloom over deftly interlocking Latin rhythms. The music reveals a miniaturist of theme and gesture—able to draw a glowing beauty out of simple three-note phrases—and an elusive ego who grounds his own instrument in a beautifully shifting mosaic of voices. The music is ethereal, sensual, and, above all, quietly, convincingly romantic—a quality that nicely befuddles all musical psychometrics. Harrell's greatest triumph may be that, in this Decade of the Brain, his music makes you ponder the heart. **CHRIS NORRIS**

Photograph by Joann Savio.

Screen Time
One More for My Baby

Now that we've had a suitable interlude in which to recuperate from last summer's barrage of Frank Sinatra tributes, the Museum of Television & Radio (25 West 52nd Street; 621-6800) has unearthed the refreshingly straightforward *This Is Sinatra!* In the 90-minute video—a 1962 concert taped for British television and never shown in this country—a super-smooth Ol' Blue Eyes deftly handles "The Lady Is a Tramp," "At Long Last Love," and 27 other classics. Screenings (Tuesday through Sunday at 2:30, with additional screenings Thursday at 6 and Friday at 7) run March 3 through May 30.

center, you'll find some of the finest chow in jazzland, plus formidable jazz comers and the occasional legend. Thoughtful table placement minimizes a couple of structural columns' potentially disastrous effects on sight lines. Monday nights, the Les Paul Trio holds office hours. 3/2–3/7: Donald Harrison Quartet. Sets at 8:30 and 10:30, Sun.–Thurs., with extra midnight set Fri. and Sat. *44 W. 63rd St., across from Lincoln Center (582-2121).*

Jazz at Noon—East midtown's long-running Friday-afternoon jam session—where Dizzy Gillespie, Clark Terry, and Elvin Jones have all been visiting scholars—returns for its thirty-third season, with the usual high-caliber house band. 3/5: Andy Fusco. Noon–2:30 P.M. $5 cover. *San Martin Restaurant, 143 E. 49th St. (832-0888).*

The Jazz Standard—3/3–3/7: Saxophonist Gary Bartz may not be quite the Afrocentric firebrand he was when he recorded his classic, early-seventies *Harlem Bush Music* discs. But several recent New York appearances—both as the newest member of all-star quartet Sphere and leading his own group—reveal an altoist still capable of showstopping pyrotechnics and engaging understatement. Sets Tues.–Thurs. at 9 and 11, Fri. and Sat. at 8, 10:30, and midnight, Sun. at 7. $15–$25 cover; $10 minimum. *116 E. 27th St. (576-2232).*

Red Blazer—Reopened in a new spot, the famed Theater District jazzerie continues to offer up fine sounds. Alternate Thursdays in February, Blue Eyes afficionado Cary Hoffman and the Stan Rubin Orchestra present "Sinatra: The Best of the Fifties." Mondays: Lenore and the Dukes. Tuesdays: Sol Yaged's Swing Band. Wednesdays: Bob Litwak; Scott Hamilton. Fridays: New Yorker Big Band. Saturdays: Bob Cantwell Jazz Sextet. Sunday Jazz Brunch: Sam Ulano's Bourbon Street Swingers. $10 cover; two-drink minimum. *32 W. 37th St. (262-3112).*

Roulette—A decades-old TriBeCa performance space featuring experimental and adventurous music—basically, a blueprint for the Knitting Factory. Shows at 9. 3/4: Stuart Dempster; Greg Powers. 3/5: dorgon y sy grupo. 3/6: Greg Goodman; Henry Kaiser; John Oswald. 3/7: First Meeting. *228 W. Broadway (219-8242). $8.*

Savoy Lounge—Nestled beneath the Port Authority Bus Terminal, this truly funky soul-jazz joint features sawdust on the floor, cheap beer in bottles, and a Hammond organ in the corner. $3–$7 cover; no minimum. *355 W. 41st. St. (947-5255). $.*

Small's—Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. Shows start at 10. *183 W. 10th St. (929-7565). $.*

Sweet Basil—An intimate downtown restaurant with good food and high-profile jazz acts. Every Saturday, jazz brunch with Ilhan Ersahin. Sundays, Chuck Folds hosts "the original jazz brunch." Every Monday, it's the Spirit of Life Ensemble. Sets at 9 and 11, with extra sets Fri. and Sat. at 12:30 A.M. 3/2–3/7: Santi DiBriano; Circle Chant. *88 Seventh Ave. So., at Bleecker St. (242-1785).*

Tonic—Yet another impeccably hip Lower East Side avant-jazzerie, this alcohol-free sub-Delancey hole-in-the-wall's got its sights set on the Knitting Factory crowd. Sunday: Klezmer Sundays. Ensemble. 3/3: Kevin Drumm; Alan Licht; Tamio Shiraishi. 3/4: Little Annie Anxiety; Sex Mob. 3/5: Slow Poke; Little Annie Anxiety. 3/6: Dougie Bowne; Soft Black Stars; Christoph Heeman. 3/7: David Krakauer's Klezmer Madness. *107 Norfolk St. (358-7503). $.*

Village Vanguard—Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. 3/2–3/7: Tom Harrell Group (see page 125). Sets at 9:30 and 11:30, with a late 1 A.M. set Fri. and Sat. *178 Seventh Ave. So., at W. 11th St. (255-4037). $.*

Comedy

Boston Comedy Club—*Animal House* ambience and, most nights, comedy to match. Tues.–Thurs., shows at 9:30; Fri.–Sat., shows at 8,10, and midnight. The club's weekly rotation includes Jim Norton, DC Benny, Jim Gaffigan, Robert Kelly, Jordan Rubin, Nick Swardson, and Macio. *82 W. 3rd St. (477-1000).*

Carolines Comedy Club—In Times Square just down the street from the *Letterman* show, Carolines hosts big names and talented up-and-comers in its wide, elegant, TV-studio-like basement. Mondays, "New Talent Night," hosted by Eddie Brill. $12.50–$24.50; two-drink minimum. *1626 Broadway, bet. 49th and 50th Sts. (757-4100).*

Comedy Cellar—A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. Shows Fri. at 9 and 11; Sat. at 8:30, 10:15, and midnight; and Sun.–Thurs. at 9. 3/1–3/7: Tom Rhodes; Kevin Brennan; Al Lubel; Macio; Modi; Jim Norton. *117 MacDougal St. (254-3480).*

Comic Strip—Probably the most expertly booked club in the city, this showcase offers an eclectic mix of comedians every night of the week. *1568 Second Ave., bet. 81st and 82nd Sts. (861-9386).*

Dangerfield's—Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. Shows Fri. at 9 and 11:15; Sat. at 8, 10:30, and 12:30; Sun.–Thurs., continuous from 8:45. Cover is $15 Fri. and Sat., $12.50 on weeknights; no minimum. 3/1–3/7: Gregory Carey; Jim McCue; Moe Mulligan; Nancy Redman; Quentin Heggs; Carie Karavas. *1118 First Ave., bet. 61st and 62nd Sts. (593-1650).*

Gotham—An elegant, trendy, and palatial comedy spot in the Flatiron district. Sun.–Thurs. at 8:30; Fri. and Sat. at 8:30 and 10:30. Cover is $12 Fri. and Sat., $8 on weeknights; two-drink minimum. 3/5–3/6: Rich Francese; DC Benny; Dan Naturman. *34 W. 22nd St. (367-9000).*

Stand-up New York—Robin Williams is known to drop by here unannounced to warm up for his *Letterman* appearances. Cover is $7–$12. Shows Sun.–Thurs. at 7 and 9; Fri. at 7, 9, and 11:30; Sat. at 8, 10, and 12:15. 3/5–3/6: Vic DiBetetto; Todd Barry; Jason and Randy Sklar; Keith Robinson. *236 W. 78th St. (595-0850).*

Upright Citizens Brigade Theater—New York's favorite sketch-comedy troupe lost a TV show, gained a live theater. Not a bad trade. UCB members perform four nights a week, with other comics taking up the little bit of slack left. All shows $5 or less; call for show times. *161 W. 22nd St. (366-9176). $.*

Cabaret

Algonquin Hotel—Fresh from a major overhaul, the Oak Room hosts some formidable names in its cozy environs. Early shows Tues.–Sat., late shows Fri. and Sat. 3/1–3/14: Nando Gabrieli; Michael Amante; Michel Hermon. *59 W. 44th St. (840-6800).*

Asti—Singing-waiter frolics, with an emphasis on opera and operetta, are the keynote of this Village landmark. Late dining. *13 E. 12th St. (741-9105).*

Bemelmans Bar—Tues.–Sat. at 9:30: Peter Mintun. $10 music charge; no minimum. *Carlyle Hotel, Madison Ave. at 76th St. (744-1600).*

Cafe Carlyle—Tues.–Sat. at 9:30: Eartha Kitt growls and purrs her way into history. Every Monday, Woody Allen swings through the early set with Eddy Davis & His New Orleans Jazz Band. Sets at 8:45 and 10:45. $50 ($25 for Davis's late, Woody-free set); no minimum. *Carlyle Hotel, Madison Ave. at 76th St. (744-1600).*

Cafe Pierre—Tues.–Sat.: Singer-pianist Kathleen Landis performs the work of George Gershwin in "Things Are Looking Up." $12 minimum; jacket and tie required. *Fifth Ave. at 61st St. (940-8195).*

Clementine—Phoebe Legere's "Swoon." With Swingalicious. Sundays at 8 and 10:30. *1 Fifth Ave. (253-0003).*

Eighty-Eight's—A West Village venue whose unassuming façade conceals a top-notch little theater within. $15; two-drink minimum. Every Thursday in February and March: Natalie Gamsu. Every Friday and Saturday in February: Charles Cermele. *228 W. 10th St. (924-0088).*

Judy's—Newly relocated to Chelsea, this cozy and friendly piano bar features two performance spaces, a fine menu, and a weekly gig by Judy herself. *169 Eighth Ave., bet. 18th and 19th Sts. (929-5410).*

Pyramid—Thursdays, "The Donkey Show" reimagines *A Midsummer Night's Dream* as a disco ballet. Doors open at 7:30. *101 Ave. A (971-1016). $12.*

Photograph courtesy of Capital Cities/ABC, Inc.

in concert

Peter and the Wolf at Avery Fisher Hall

Classical Music

Tuesday, March 2

New York Philharmonic—Performs Beethoven's Piano Concerto No. 4, with pianist Hélène Grimaud, and Liszt's *Dante* Symphony, with the American Boychoir. Kurt Masur, conductor. *Avery Fisher Hall, Lincoln Center (721-6500), at 7:30; $14–$73.*

Chamber Music Society—Flutist Ransom Wilson, violinists Ani Kavafian and Carmit Zori, and others perform Baroque works by Corelli, Couperin, Purcell, and Bach. *Alice Tully Hall, Lincoln Center (875-5788), at 8; $25–$35.*

Laurel Trio—Performs works by Haydn, Korngold, and Brahms. *Merkin Hall, 129 W. 67th St. (501-3330), at 2; $9.*

New York Festival of Song—Soprano Monique McDonald, mezzo Vivica Genaux, pianists Michael Barrett and Steven Blier, and others perform a program of songs by Cuban composers. *Weill Recital Hall, 154 W. 57th St. (247-7800), at 8; $28.*

Alexander Mikhailuk, Piano—Performs works by Shostakovich, Schubert, Chopin, and others. *92nd St. Y, 1395 Lexington Ave. (996-1100), at 8; $15–$20.*

Wednesday, March 3

St. Luke's Chamber Ensemble—Performs works by Haydn and Dragonetti, with cellist Myron Lutzke and double-bassist John Feeney. *Weill Recital Hall, 154 W. 57th St. (247-7800), at 8; $20.*

Tokyo String Quartet—Performs works by Haydn, Webern, Wolf, and others, with pianist Jon Kimura Parker. *Alice Tully Hall, Lincoln Center (721-6500), at 8; $32.*

Leif Ove Andsnes, Piano—Makes his Carnegie Hall recital debut, performing works by Liszt, Nielsen, and Schumann. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 7:30; $15–$45.*

Thursday, March 4

New York Philharmonic—Performs Beethoven's *Coriolan Overture* and *Ah! perfido*, and Mahler's Symphony No. 4, with soprano Amanda Roocroft. Ivan Fischer, conductor. *Avery Fisher Hall, Lincoln Center (721-6500), at 7:30; $14–$73.*

Orchestra of St. Luke's—Performs Haydn's Symphony No. 103 in E-flat major and Mass No. 14 in E-flat major. Sir Roger Norrington, conductor. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 8; $16–$60.*

Håkan Hagegård, Baritone—Performs works by Schubert, Wolf, Mahler, and others, with soprano Elizabeth Futral and pianist Warren Jones. *92nd St. Y, 1395 Lexington Ave. (996-1100), at 8; $25.*

Friday, March 5

New York Philharmonic—See 3/4, at 2.

Leipzig String Quartet—Performs Mozart's Quartet No. 14 in G major, Mendelssohn's Quartet No. 4 in E minor, and Schubert's Quartet No. 14 in D minor. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 8; $30.*

Paula Robison, Flute—Performs works by Mozart, with fortepianist and celeste player Kenneth Cooper and chamber orchestra. *Metropolitan Museum of Art, 1000 Fifth Ave., at 82nd St. (570-3949), at 7; $40.*

Saturday, March 6

Little Orchestra Society—Presents a fully staged production of Prokofiev's *Peter and the Wolf.* Dino Anagnost, conductor. *Avery Fisher Hall, Lincoln Center (971-9500), at 11 A.M. and 1; $10–$35.*

New York Philharmonic—See 3/4, at 8.

Paula Robison, Flute—See 3/5.

Peter Schickele—Performs *The Condition of My Heart* and *Bestiary,* with poet Susan Sindall, tenor David Dusing, and Renaissance band Calliope. *92nd St. Y, 1395 Lexington Ave. (996-1100), at 8; $25.*

Sunday, March 7

New York Youth Symphony—Performs works by Brahms, Liszt, Putz, and De Falla, with pianist Vitalij Kuprij. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 2; $5–$40.*

St. Luke's Chamber Ensemble—See 3/3. *Iris and B. Gerald Cantor Auditorium, Brooklyn Museum of Art, 200 Eastern Pkwy., Brooklyn (718-638-5000), at 2; $17.*

Monday, March 8

Lyric Piano Quartet—Performs Fauré's Piano Quartet No. 1 in C minor, R. Strauss's Piano Quartet in C minor, and Turina's Piano Quartet in A minor. *Weill Recital Hall, 154 W. 57th St. (247-7800), at 8; $32.*

Maxim Philippov, Piano—Performs Schumann's Fantasie in D and Rachmaninoff's Thirteen Preludes. *Merkin Hall, 129 W. 67th St. (362-8719), at 8; $18.*

Ground Rules:

This section emphasizes classical concerts, recitals, and public outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. For rock concerts and club information, see "Nightlife."

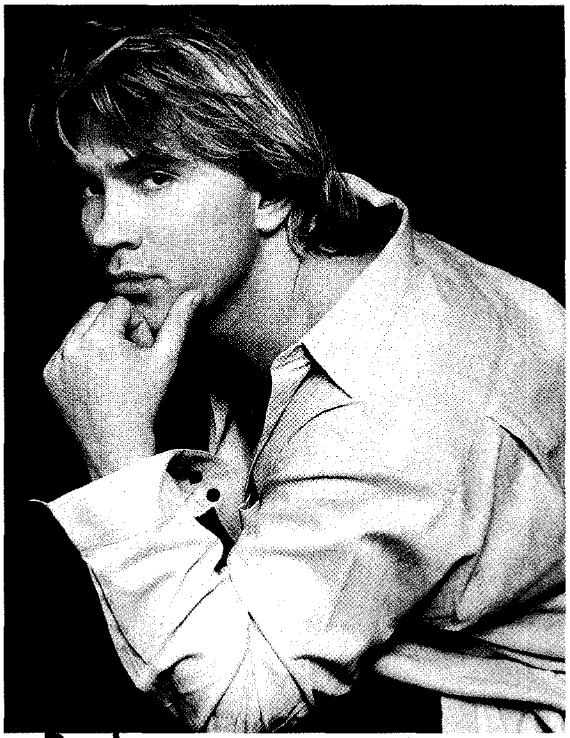
Opera

Amato Opera—Performs Verdi's *Un Ballo in Maschera,* 3/6 at 7:30 and 3/7 at 2:30. *319 Bowery (228-8200); $23.*

Metropolitan Opera—Performs Puccini's *La Bohème,* 3/2 at 8 and 3/6 at 7:30; Verdi's *Il Trovatore,* 3/3 at 8 and 3/6 at 1:30; R. Strauss's *Elektra,* 3/4 at 8; Mussorgsky's *Khovanshchina,* 3/5 at 7:30; and Verdi's *Rigoletto,* 3/8 at 7:30. *Metropolitan Opera House, Lincoln Center (362-6000); $25–$210.*

New York City Opera—Performs Puccini's *La Bohème,* 3/5 at 8 and 3/6 at 1:30; Beeson's *Lizzie Borden,* 3/6 at 8; and Puccini's *Madama Butterfly,* 3/7 at 1:30. *New York State Theater, Lincoln Center (870-5570); $20–$90.*

Opera Orchestra of New York—A concert performance of Verdi's *I Masnadieri,* 3/7 at 8. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800); $20–$85.*



Previews

Done for the Count

This Sunday, the Opera Orchestra of New York launches its 1999 series with a concert performance of Verdi's *I Masnadieri* ("The Robbers"). Siberian baritone-heartthrob Dmitri Hvorostovsky (pictured) will sing the role of Francesco, scheming son of Count Moor, sung by bass Paul Plishka (see "Opera").

Dance

Dance Theater Workshop Carnival Series—Performances by Keely Garfield, Cydney Wilkes, and Jeremy Nelson and Luis Lara. Festival runs through 3/28; call for individual programs. *Bessie Schönberg Theater, 219 W. 19th St. (924-0077); $15.*

Maria Benitez Teatro Flamenco—Performs *Folies D'Espagne, Estampa Flamenca, Alegrias,* and other works, 3/2–3/5 at 8, 3/6 at 2 and 8, and 3/7 at 2. *Joyce Theater, 175 Eighth Ave., at 19th St. (242-0800); $32.*

Paul Taylor Dance Company—Performs the New York premieres of *Oh, You Kid!* and *Fiddlers Green,* and other works, 3/2 at 7:30, 3/3–3/5 at 8, 3/6 at 2 and 8, and 3/7 at 3 and 7:30. *City Center, 131 W. 55th St. (581-1212); $25–$55.*

Muna Tseng/Ping Chong—Perform *SlutForArt,* a dance-theater production based on the works of Tseng's brother, photographer Tseng Kwong Chi, 3/2–3/4 and 3/6 at 8, and 3/7 at 5. *Playhouse 91, 316 E. 91st St. (996-1100/415-5553); $20.*

Photograph by Bettina Rheims.

restaurants

Brother Act...Hot Cuisine...Macau

Takeout The next time you need to thank or congratulate someone—or pamper yourself silly—consider chef Diane Forley's cake box stuffed with luxury snacks from Verbena Foods ($95). Caviar and tea aside, everything is made on the premises, including a creamy foie gras terrine, a mini-brioche loaf, delectable blini, persimmon chutney, a half-dozen varieties of petits fours, and herb-infused soda syrups to mix with iced tea or sparkling water. (125½ East 17th Street; 260-0900.)

Manhattan

Lower New York

Alison on Dominick—An impeccably turned-out room with blue banquettes and tender lighting. Perfectionist owner Alison Becker Hurt makes sure that all is well. *38 Dominick St., nr. Hudson St. (727-1188). (E) AE, CB, DC, MC, V.*

American Park—Sophisticated seafood preparations and wonderful water views merit a special trip to the southern tip of Manhattan. In warm weather, outdoor seating is ideal for cocktails and light bites from the raw bar, but even in winter, walls of glass windows remind us that this is a coastal town, after all. Catering available. *Opposite 175 State St., Battery Park (809-5508). (M–E) AE, MC, TM, V.*

Bo Ky—This very basic Chinatown spot has been dishing up delicious noodle soups to the neighborhood since before the Mees and Tang Tangs sprouted uptown. Expect to share a table. *80 Bayard St. (406-2292). (I) ($).*

Can—This elegant SoHo canteen for the hip and the stylish excels in Asian seafood concoctions like hot-pot salmon, South Sea prawns, and seafood paradise, a mélange of lobster, clams, and scallops with a mild black-bean sauce. *482 W. Broadway (533-6333). (M) AE, DC, MC, TM, V.*

Chanterelle—Spare and elegant, virtually religious, this TriBeCa restaurant is a favorite among those who want a Big Deal. Chef David Waltuck runs a grand kitchen—seafood sausage, cold fruit soups, and anything he does with truffles in season. Wife Karen runs the front room with class and warmth. *2 Harrison St., at Hudson St. (966-6960). (E) AE, DC, DS, MC, V.*

The Cub Room—Fighting back from the scorching bar scene his restaurant became last summer, chef-owner Henry Meer (from Lutèce)—doing penance for the butter and cream of the past—is dishing up contemporary American fare to an impossibly diverse crowd. Yes, that was Ethan Hawke. *131 Sullivan St., at Prince St. (677-4100). (M) AE, MC, V.*

Diva—Another hip spot at the nexus of a hip neighborhood, with Italian specialties like homemade gnocchi and lobster-stuffed black ravioli. Iron candelabras and scarlet walls set the perfect sexy downtown mood. *341 W. Broadway, nr. Broome St. (941-9024). (M) AE, MC, V.*

Ecco—A beacon in the wilderness that is Chambers Street. Old-world charm and an excellent seasonal antipasto offering. The very cozy narrow booths line the east wall, and tile floors take you back to the Gilded Age. *124 Chambers St., nr. Sixth Ave. (227-7074). (M) AE, CB, DC, DS, MC, V.*

Kelley and Ping—The type of funky, lofty noodle house that could only exist—and thrive—in SoHo. *127 Greene St., nr. Prince St. (228-1212). (I–M) AE, MC, V.*

Layla—A Middle Eastern feast, complete with gyrating belly dancer, brought to you by Drew Nieporent and his TriBeCa production team. Menu highlights include crabmeat phyllo, cinnamon-braised lamb shank with okra, and toasted couscous and almond ice milk. *211 W. Broadway, at Franklin St. (431-0700). (M) AE, DC, MC, V.*

Montrachet—Owner Drew Nieporent now has five places in New York, including Nobu, Layla, Zeppole at the TriBakery, and Tribeca Grill, and another in San Francisco. But this is his baby—attractive, lively, and one of the first truly great restaurants in lower Manhattan. There's lunch on Fridays—try the Roquefort-and-pear salad—and dinner Monday through Saturday. *239 W. Broadway, nr. White St. (219-2777). (E) AE only.*

Nobu—The great Nobu Matsuhisa—actually, he's young, good-looking, and incredibly hip—has arrived in TriBeCa. And New Yorkers haven't tasted Japanese cooking like this—unless, of course, they've visited Matsuhisa's restaurant in L.A. *105 Hudson St. (219-0500). (E) AE, MC, V.*

The Odeon—Downtown has fallen in love all over again with this TriBeCa institution. The bar's out of Dashiell Hammett, and the dining room gets everyone from the banker, his wife, and their 2-year-old to movie stars, artists, and assorted big-deal celebrities. *145 W. Broadway, nr. Thomas St. (233-0507). (M) AE, MC, V.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *109 Spring St. (274-8883). Also, 240 Columbus Ave., at 71st St. (769-3988). (M–E) AE, MC, V.*

Pierino—An Italian dining room full of businesspeople and city politicians for lunch and dinner for the bankers on their way uptown offering meta-traditional dishes like lobster and steak. Yes, that was Peter Vallone. *107 Reade St. (513-0610). (M) AE, DC, DS, MC, V.*

Provence—Lots of people have got engaged in the charming garden at this authentic country French restaurant; even more have sampled the bourride, bouillabaisse, and bass flambé. If you can't actually make it to the Côte d'Azur, this is the next best thing. *38 MacDougal St. (475-7500). (M–E) AE.*

Raoul's—The dull roar in this cavelike bistro—aging gracefully amid the high-strung Thoroughbreds of SoHo's restaurant racetrack—is a heartwarming sound. *180 Prince St., nr. Thompson St. (966-3518). (M) AE, MC, V.*

Tennessee Mountain—This 1807 landmark farmhouse serves up huge portions of smoked chicken and grilled ribs, plus regional appetizers and desserts. Bring those breath mints and Handi-Wipes for a $17.95 all-you-can-eat on Monday night. *143 Spring St. (431-3993). (I) AE, MC, TM, V.*

Tribeca Grill—Though this spacious, brick-walled restaurant sometimes serves as canteen for the film execs (and movie stars) in offices upstairs, the creative American cuisine and lively bar scene make it a popular downtown destination. Known for its roasted meats and fish specials. *375 Greenwich St., at Franklin St. (941-3900). (E) AE, DC, MC, V.*

Wall Street Kitchen & Bar—As downtown grows more and more residential, its halls of finance, like this former bank building, are being converted into service establishments. This sister of SoHo Kitchen & Bar offers a similarly extensive selection of beers and wines by the glass, plus such eclectic Ameri-

Photograph by Amy Freeth.

can fare as beer-braised short ribs with egg noodles, and pizza topped with shrimp, smoked bacon, and roasted tomatoes. *70 Broad St. (797-7070). (M) AE, CB, DC, DS, MC, V.*

Windows on the World—Chef Michael Lomonaco, formerly of the '21' Club, has landed at this landmark restaurant known for what may be the most spectacular view of Manhattan Island. His new menu focuses on sophisticated renditions of American food, including skillet-roasted bluepoint oysters with sweet shallot-caviar cream; open raviolo of forest mushrooms, pumpkin, and sage; and Maine lobster with truffles, root vegetables, and buttermilk biscuits. Be sure to take advantage of the restaurant's superlative wine cellar. *1 World Trade Center, 107th floor (524-7000). (E) AE, DC, DS, MC, V.*

Below 14th Street, East

Gotham Bar & Grill—Alfred Portale's kitchen, with its architectural ingenuity and whimsical creativity, serves as a finishing school for the city's all-star chefs before they launch their own careers. This awesome dining temple has long been a staple. *12 E. 12th St. (620-4020). (M) AE, CB, DC, DS, MC, V.*

Haveli—Haveli distinguishes itself from the Sixth Street strip, for its food as much as its upscale decor. Possibly the only East Village restaurant with an *intentionally* shattered windowpane. *100 Second Ave., nr. 6th St. (982-0533). (I–M) AE, CB, DC, MC, V.*

Knickerbocker Bar and Grill—A subdued steakhouse with vintage items on the walls—Hirschfelds, copies of the *Saturday Evening Post*, and nineteenth-century curios. A sophisticated combination of gastronomics and history. *33 University Pl., at E. 9th St. (228-8490). (M) AE, CB, DC, MC, V.*

Miracle Grill—One of the earliest pioneers on the East Village dining scene, this comfortable Mexican cantina is especially welcoming in warm weather, when the garden is a serene urban oasis. The grilled-vegetable plate surpasses most. *112 First Ave., nr. 7th St. (254-2353). (I–M) AE, MC, V.*

Osso Buco—Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. *88 University Pl., nr. 11th St. (645-4525). (M) AE, DC, DS, MC, V.*

Below 14th Street, West

Andalousia—This relatively undiscovered Village Moroccan rightly prides itself on its roster of tagines and couscous specials. B'stilla is a standout. *28 Cornelia St. (929-3693). (I) MC, V.*

Bar Pitti—This Tuscan trattoria, with tables spilling out onto the sidewalk, has simpler, cheaper food than Da Silvano next door, but it's just as good a spot to sip an espresso and watch the Village foot traffic. Great fettunta. *268 Sixth Ave., nr. Bleecker St. (982-3300). (I–M) ($).*

Bombay City—This Indian newcomer offers the regular roster of subcontinental specialties, plus more offbeat tandoori preparations of steak and rabbit. The spacious premises are available for private parties; there's even room for a dance floor. *29 Seventh Ave. S., nr. Bedford St. (414-0931). (I–M) AE, DC, MC, TM, V.*

Da Silvano—Trattoria with tables out front converts this thoroughfare into a people promenade. Great

Ground Rules:

Here lie a few hundred of the city's more noteworthy restaurants, some *New York* advertisers among them. The price guide, admittedly imperfect, is as follows: (E) = expensive, $35 and over per place; (M) = moderate, $15–$30 per place; (I) = inexpensive, $15 and under per place. Following each listing there is also a code indicating acceptable methods of payment: ($) = cash only, AE = American Express, CB = Carte Blanche, DC = Diners Club, DS = Discover, M = MasterCard, TM = Transmedia, V = Visa. "AE only" indicates that American Express is the only accepted charge/credit card.

GOURMET MAGAZINE

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food and views of the local color. Yes, that was Anna Wintour. *260 Sixth Ave., nr. Bleecker St. (982-2343). (M) AE, MC, V.*

Greenwich Cafe—This Village café, with its plush antique wing chairs and rococo mirrors, has a loungy feel and is open around the clock with a menu that crosses every border. Representative items include crab cakes with lobster sauce and fennel tempura, grilled salmon with jasmine rice, and a veggie burger with minted couscous. No cover for the jazz brunch. *75 Greenwich Ave. (255-5489). (I–M) AE, DC, DS, MC, V.*

Gus' Place—This welcoming Greek taverna in the West Village offers authentic Mediterranean meze and entrées; French doors open out onto warm evenings. The orzo with Gulf shrimp and the lamb-shank stifado are house specialties. *149 Waverly Pl. (645-8511). (M) AE, DC, DS, MC, TM, V.*

Le Zoo—A West Village hot spot, with lots of Left Bank ambience. The menu sticks to standards like poulet grand mère, saumon en croute, and cassoulet. *314 W. 11th St. (620-0393). (M) AE, MC, V.*

Neva—This Russian newcomer is part art gallery, part dance club, and part restaurant, serving such Slavic staples as borscht and caviar. *28 Seventh Ave. S., nr. Morton St. (243-3166). (M) AE, MC, TM, V.*

One if by Land, Two if by Sea—Elegant Village restaurant situated within an eighteenth-century carriage house previously owned by Aaron Burr. Four fireplaces and nightly piano music enhance a fine menu of American specialties like beef Wellington. *17 Barrow St. (228-0822). (E) AE, CB, DC, MC, V.*

Tio Pepe—A reliably festive spot for classic Mexican and Spanish fare, from tapas to paella Valenciana, with an enclosed sidewalk café and skylit garden room. *168 W. 4th St. (242-9338). (I–M) AE, DC, MC, V.*

14th–42nd Streets, East Side

Alva—Bare lightbulbs evoke Thomas Edison, the namesake of this sleek spot invented by Charles Palmer and designer Fernando Saralegui, but the food is all very twentieth-century: crispy shrimp cocktail, cod-and-salmon cakes, veal stew, an exciting cheese course. *36 E. 22nd St. (228-4399). (E) AE, DC, MC, V.*

An American Place—This venerable midtown spot is to New York as Chez Panisse is to Berkeley. With his eclectic American menu, Larry Forgione made the national cuisine interesting again. *2 Park Ave., at 32nd St. (684-2122). (E) AE, DC, MC, V.*

Bolo—There's nothing discreet about Bobby Flay's neo-Spanish cooking. In a room that reminds you of Gaudí by way of Pee-wee Herman, Flay turns out fiery, bold dishes like oven-roasted mushrooms with goat cheese and chili oil as well as paella with curried shellfish and chicken. We *love* the white-peach sangría. *23 E. 22nd St. (228-2200). (E) AE, DC, DS, MC, V.*

Campagna—The *Letterman* crowd is at one table, Time Warner honchos are at another, and isn't that . . . ? Despite the frenzy of having become Media Central, this smart little trattoria serves some of the most satisfying Italian food in Manhattan. Chef Mark Straussman is to thank for dishes like rabbit in polenta, gnocchi with wild mushrooms and truffle oil, and grilled tuna with beets. *24 E. 21st St. (460-0900). (E) AE, CB, DC, MC, V.*

Candela—A soaring space just off Union Square with medieval-theme décor and a contemporary American menu. Seared yellowfin tuna, braised lamb shank, and the random Asian influence as epitomized by the spicy chicken wontons indicate the chef's range. Light bites and a range of wines can be had at the already-buzzing bar. *116 E. 16th St. (254-1600). (M) AE, DC, MC, V.*

El Parador Cafe—Very possibly the oldest Mexican restaurant in New York City, this comfortable, dependable establishment is known for its enormous selection of premium tequilas and traditional dishes like mole poblano, carnitas, and duck with cuipotle glaze. *325 E. 34th St. (679-6812). (M) MC, V.*

Gramercy Tavern—As a second act to Danny Meyer's much-loved Union Square Cafe, this Flatiron American standout doesn't disappoint. The main dining room manages to be both impressive and cozy, the service superlative, and Tom Colicchio's food inspired. For lesser appetites and lower budgets, the bar menu in the Tavern Room is equally delicious. Orchestrate your own cheese course and sample the varied selection of wines by the glass. *42 E. 20th St. (477-0777). (E) AE, DC, MC, V.*

i Trulli—A Southern Italian restaurant that aims to prove that tomato sauce is not crucial for survival, i Trulli succeeds with tasty focaccia, homemade sausage, tripe, and venison. In warm weather, the garden is a perfect midtown escape. *122 E. 27th St. (481-7372). (M) AE, DC, MC, V.*

Data

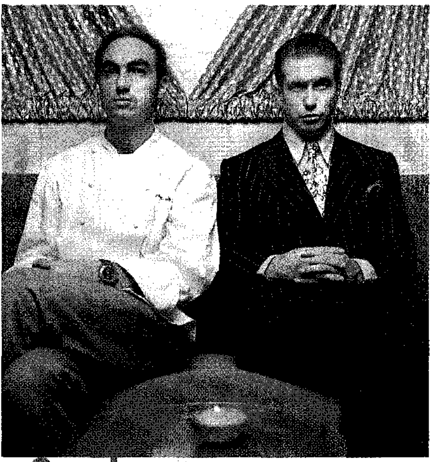
Season in the Sun

Bouillabaisse at Provence.

Besides Tuscany, no other European destination is as susceptible to American mythologizing as Provence. Our fantasy of that southeastern French region—which, like most fantasies, only occasionally coincides with reality—revolves around fragrant fields of lavender, sun-swept landscapes immortalized by Cézanne, and a profusion of tomatoes, eggplants, peppers, and olives, garlicky fish soups, lamb stews, and savory onion tarts. In stark contrast to that bucolic image, Marseilles, the region's major port, has long endured the bad rap—which, like most bad raps, sometimes coincides with reality—of being a grungy, industrial manufacturing center for cement, sulfur, and soap, with a history of organized crime and drug trafficking and a single culinary claim to fame (bouillabaisse). In an inspired bit of co-branding, a team of French tourism and government agencies have arranged a month-long festival promoting the food and culture of Marseilles and Provence. Six French master chefs commandeer kitchens. Seventeen Manhattan chefs go Provençal. And—if all goes well—a lot of plane tickets get purchased. For information, see www.provencetourism.com/event.

WHERE TO GO	WHAT TO EAT
DELEGATES' DINING ROOM United Nations; First Avenue at 46th Street, fourth floor; 963-7626	March 2–30: Chef Dominique Frérard of the Hotel Sofitel Vieux Port in Marseilles cooks lunch for dignitaries and anyone else willing to wear a tie and bring photo I.D. Order à la carte, or pounce on a buffet ($20.50) full of native specialties like pissaladière, eggplant caviar, lamb terrine, lamb stew with "pitchouline" olives, cod aïoli, and artichoke barigoule. There's a killer assortment of fromages, heavy on goat's-milk varieties, and desserts like orange-flower-water-flavored fritters, basil-poached pears, and floating islands.
PROVENCE 38 Macdougal Street; 475-7500	March 9–18: This popular date place is ostensibly Provençal all-year-round, but for ten days, chef Liz Arana gets geographically specific with a special prix fixe menu and a selection of 21 Provençal wines. Choose among brandade, fish soup, bass flambé with fennel, boar daube, and lamb gigot.
PAYARD BISTRO 1032 Lexington Avenue, near 73rd Street; 717-5252	(Same as above): Chef Philippe Bertineau's three courses include tarte bayaldi (onion, caramelized fennel, eggplant, zucchini, and tomato) or brandade-stuffed squid, baby monkfish or braised lamb shank, and tarte tropezienne. (Note: Neither Payard nor his patisserie is participating in Provence mania.)
BOUTERIN 420 East 59th Street; 758-0323	(Same as above): Provence native Antoine Bouterin has an ancestral advantage over his peers. He's plumbed his past for his five-course menu: croutons with tapénade, fish soup, breaded cod with basil, lamb aïoli, and almond tart.
L'ABSINTHE 227 East 67th Street; 794-4950	March 16 and 17: Guest maître cuisinier (master chef) Christian Etienne, of the self-named Michelin-starred restaurant, prepares a three-course menu. Selections include lobster-and-pistou (basil and garlic) soup, pan-seared red mullet, lamb rack with ratatouille, and fennel sorbet with saffron sauce.

Photograph by Amy Freeth.



Opening

Celebrity Siting

The Baldwin brothers draw a crowd wherever they happen to show up, which is what *Usual Suspect* Stephen (pictured, right) and *Backdraft* Billy's newest business partners are banking on. The Massapequa natives lend some star power (not to mention choice pieces from Stephen's art collection, and his daughter's name) to Alaia, the restaurant and lounge opening this week where pan-Asian Mirezi foundered. Chef Matthew Scully's (above, left) menu incorporates the sort of Mediterranean ingredients and flavors—char-grilled-octopus salad with charmoula vinaigrette, pomegranate-marinated quail, Calimyrna-fig pudding—he perfected at his former home, Scully on Spring. Entrées, $16 to $31. (59 Fifth Avenue; 242-9710.)

Les Halles—Even though it hasn't been around forever, this utterly perfect re-creation of a Left Bank bistro seems like it has. This is the place to come for onion soup, steak-frites, celeri rémoulade, crème caramel—that sort of thing. *411 Park Ave. So., bet. 28th and 29th Sts. (679-4111). (M) AE, CB, DC, MC, V.*

Medusa—A lot of thought went into the décor at this new restaurant: The floors and bar are red travertine marble, and decorative ironwork details the sconces and door frames. The au courant Mediterranean menu includes such specialties as poppy-seed-encrusted tuna with lime sauce and rack of lamb with Chianti and grilled golden apples. *239 Park Avenue South, nr. 19th St. (477-1500). (M) AE, MC, V.*

Mesa Grill—Chef Bobby Flay believes in big flavors and big portions. He developed his own signature style, plundering the ingredients of the American Southwest for such mouthwatering creations as roasted-garlic shrimp tamales and ancho-honey-glazed salmon. Loud, stylish, and loads of fun, especially for those partaking of the house drink, a cactus-pear margarita. *102 Fifth Ave., nr. 16th St. (807-7400). (E) AE, DC, DS, MC, V.*

Novitá—A beautiful Flatiron restaurant with upscale, nouvelle Italian. Try, especially, the handmade pastas, which seem to have only beneficial effects on all the fashion types and Elite models who've made this room their home away from home. *102 E. 22nd St. (677-2222). (M) AE, DC, MC, V.*

Osteria Laguna—A stone's throw from Grand Central, this rustic Italian restaurant features mostly Venetian fare. Risotto and pizza are particularly popular. *209 E. 42nd St. (557-0001). (M) AE, DC, MC, V.*

Oyster Bar—When a fire temporarily shuttered this Manhattan landmark, its long-faithful clientele were bereft, unsure of what to do with themselves at lunchtime. The doors have reopened, the vaulted ceilings have been (for the most part) repaired, and the regulars are taking their places at the

Photograph by Robert Wright.

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The New York Times
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counter. Famous for its 25 varieties of oysters, extensive wine selection, and comprehensive seafood preparations, the restaurant is a magnet for commuters and tourists alike. *Grand Central Terminal, 42nd St. and Vanderbilt Ave. (490-6650). (M) AE, CB, DS, MC, V.*

Park Bistro—Provençal offerings prepared and served with notable agility in an intimate—sometimes crowded—setting. *414 Park Ave. at 28th St. (689-1360). (M) AE, CB, DC, MC, V.*

Patria—Zesty Latin American fare brought to you in a festive high-energy atmosphere. The three-story dining room suits the changing mood of diners: bright and airy by day and warm and earthy by night. Chef Doug Rodriguez comes from Miami via a childhood in New York. Really. Try the Mojito, Patria's signature drink made from sugarcane. *250 Park Ave. So., nr. 20th St. (777-6211). (M) AE, MC, V.*

Rossini's—This elegant split-level restaurant offers Northern Italian cuisine and live music nightly. Chef Gilberto specializes in seafood, and private parties are easily accommodated. *108 E. 38th St. (683-0135). (E) AE, DC, MC, TM, V.*

Union Square Cafe—The careful service, human-scale dining rooms, and peerless California café cuisine make this one of the best restaurants in the city. *21 E. 16th St. (243-4020). (M) AE, DC, MC, V.*

The Water Club—This romantic spot overlooking the East River is a favorite for formal affairs, but even your average demanding New York diner would be happy with the American menu and the airy, yacht club–like setting. As to be expected in this nautical environment, there's a heavy emphasis on seafood like lobster and soft-shell crabs, and a massive spread for Sunday brunch. Jackets suggested in the main dining room. *F.D.R. Drive via 23rd St. (683-3333). (E) AE, CB, DC, MC, V.*

14th–42nd Streets, West Side

Ben's Kosher Delicatessen—This casual delicatessen—the Art Deco–ish Manhattan offshoot of a Long Island chain—brings a full roster of pastrami, corned beef, sour pickles, potato latkes, and other highlights of kosher cooking to the garment district. All baking is done on the premises, and for those who hanker for something a little stronger than Dr. Brown's, there's a full bar. *209 W. 38th St. (398-2367). (I) AE, DS, MC, V.*

Bright Food Shop—A Chelsea luncheonette with an innovative, healthy Mexican menu with Asian influences. Excellent desserts and a great selection of Mexican fruit sodas. *216 Eighth Ave., at 21st St. (243-4433). (I–M) ($).*

Bryant Park Grill—This long-awaited restaurant on the edge of the city's prettiest pocket park has been mobbed from day one. Go at an off hour for Caesar salad, New York steak, soft-shell crabs, and scallion pancakes. *40th St., between Fifth and Sixth Aves. (840-6500). (M–E) AE, DC, MC, V.*

Caffe Bondí Ristorante—Popular with the photographers who work in the Flatiron district and foodies from all over who fill the garden in warm weather. Specializes in Sicilian dishes like coniglio alla stimparata, pasta con sarde, and cassata Siciliana. Open seven days a week, including weekend brunch. *7 W. 20th St. (691-8136). (M) AE, DC, MC, V.*

Da Umberto—Low-key Chelsea façade belies the extraordinary Italian offerings inside. Getting a table is no small task, especially in the evening. This is a Euro–New York crossroads. A mad cacophony of laughter and chatter in Brooklynese and Roman. Don't dress down. *107 W. 17th St. (989-0303). (E) AE only.*

Le Madri—This Chelsea mainstay has long enjoyed a reputation for informality and flavorful Italian fare. The garden is a wonderful warm-weather spot for a light lunch of salad and pasta or a more substantial repast like osso buco with gremolata or risotto with lemon and zucchini. *168 W. 18th St. (727-8022). (M) AE, DC, MC, TM, V.*

World Yacht—Take an out-of-town visitor to see the sights—all of them—over dinner, which could be a hearty serving of filet mignon or Chilean sea bass, topped off with cheesecake, our city's major contribution to the confectionery world. The luxury yacht boards at six, and sails from seven until ten, during which time you'll dine and dance to the music of a live band. Jacket required. *Pier 81, W. 41st St. and the Hudson River (630-8100). (E) AE, DC, DS, MC, V.*

43rd–56th Streets, East Side

Moscow Restaurant & Cabaret—This Russian theme restaurant melds art, food, and entertainment in a three-story celebration of the homeland. Downstairs, folk singers perform in the rustic Cabaret, decorated with the owner's enormous horseshoe collection. Upstairs, massive sculptures and paintings dominate the Gallery Bar and the Russian Room, where diners can partake of house specialties like Siberian pelmeni, chicken Kiev, and blini with Beluga caviar. *137 E. 55th St. (813-1313). (M–E) AE, DC, MC, TM, V.*

The Park Restaurant—The plush surroundings in this new hotel-lobby restaurant are much fussier, but no more elegant, than the French-American fare concocted by ex–Lespinasse chef Fabrizzio Salerni. Sample dishes include porcini risotto, yellowfin-tuna tartare in wheat crust, steak-frites, and pan-roasted halibut in crispy rice paper. Piano music performed nightly, and cigar smokers have their own private lounge in which to indulge. *109 E. 56th St. (750-5656). (E) AE, MC, V.*

Pig 'n' Whistle on 3rd—There's plenty of convivial Irish-pub-style cheer in this East Side spinoff of a popular midtown haunt. The basic American menu offers staples like shepherd's pie, blackened rib eye, chicken potpie, barbecued ribs, and onion loaf. *922 Third Ave., nr. 55th St. (688-4646). (I–M) AE, CB, DC, MC, V.*

Scarabée—Some of the city's best French-Mediterranean food is being served on a nondescript residential block in Turtle Bay, courtesy of chef Joseph Fortunato (formerly of Layla). Owner Karim El Sherif (formerly of Restaurant Daniel) compiled the well-chosen, helpfully categorized wine list, with selections that pair well with dishes like truffle-marinated squab, pomegranate-glazed salmon, and, at lunch, a killer braised-lamb sandwich. No matter how full you are, don't skip dessert. *230 E. 51st St. (758-6633). (M–E) AE, DC, MC, V.*

Shinbashi—After nearly a quarter of a century, this elegant Japanese restaurant is still an oasis in the frenzy of midtown. Owner Fumiko Hosoda offers a traditional menu of tempura, sukiyaki, teriyaki, and sushi, plus an array of chef's specialties. *280 Park Ave., at 48th St. (661-3915). (M) AE, CB, DC, MC, V.*

Tatou—Gilded-plaster satyrs, cherubs, jazz onstage, and New American cuisine. Executive chef Neal Myers has a flair with meats and creatively prepared seafood, like pepper-crusted tuna with black bean-and-mango sauce, and crab cakes accompanied by cole slaw rolls. *151 E. 50th St. (753-1144). (M–E) AE, CB, DC, DS, MC, V.*

Turtle Bay Grill & Lounge—The kind of place where you kick back, light a stogie, and watch the game. Should hunger develop, there's sesame-seared tuna, Dijon-grilled salmon, shrimp pizza, and the like. *987 Second Ave., nr. 52nd St. (223-4224). (I–M) AE, MC, V.*

43rd–56th Streets, West Side

Adrienne—After extensive renovations, the elegant American restaurant in this posh midtown hotel reopens with a new look and a new, sophisticated menu. A few of the more notable entrées include a grilled turbot "chop" with cèpe jus, organic chicken en cocotte with morels and fava beans, and coriander-and-black-pepper-crusted rack of lamb from Jameson Farms. *700 Fifth Ave., at 55th St., in the Peninsula (903-3918). (M–E) AE, DC, MC, V.*

Barbetta—This elegant theater-district landmark is still owned, incredibly, by its founding family. The elaborate interior provides a peaceful background for regional specialties like fonduta, rabbit alla Piedmontese, and a variety of wild-game dishes. The pretheater prix fixe menu runs $43, and the garden is a summertime oasis. *321 W. 46th St. (246-9171). (E) AE, DC, DS, MC, V.*

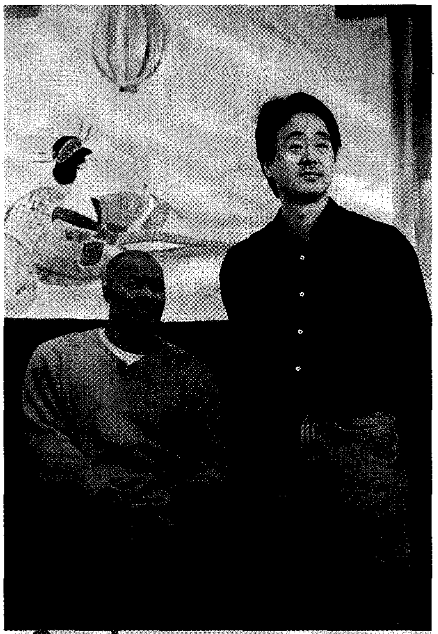
Ben Benson's Steak House—This rollicking steakhouse has long fed hordes of hungry, beef-eating

Photograph by Kenneth Chen.

businessmen and the people who love them. The festive air gets pretty thick by the bar, where cigars prevail, but the dining room is entirely devoted to the consumption of standards like lobsters, crab cakes, veal, and four cuts of steak. Free validated parking available. *123 W. 52nd St. (581-8888). (E) AE, DS, MC, V.*

Broadway Joe's Steakhouse—Located in a townhouse on Restaurant Row, this steakhouse serves a fourteen-ounce prime rib but also delivers fresh seafood and pasta for the omnivore. Hirschfeld caricatures cover the walls, so come find your NINAs while you dine. Discount dinner parking. Private parties. *315 W. 46th St. (246-6513). (M–E) AE, DC, DS, MC, TM, V.*

Christer's—Famous for its spectacular selection of salmon, this Scandinavian-inspired restaurant, designed by David Rockwell to resemble a colorful, cozy mountain lodge, is a great choice for contemporary renditions of seafood. Open Sundays. *145 W. 55th St. (974-7224). (E) AE, DC, MC, V.*



Opening

Cliff Bars

Impresario Cliff Williams (above, seated) hasn't strayed too far from his Restaurant 147 to open Macau, his new dance club and dining room in the meatpacking district. Downstairs, presumably to fuel flagging dancers, there's a raw bar, a sushi bar, and a sake bar. Upstairs, recently arrived Chicago chef Kevin Shikami (above, standing) is responsible for creative, pan-Asian-inspired dishes like butternut-squash soup with preserved kumquats, roasted squab on Chinese-spiced risotto, and seared antelope in a pomegranate-ginger-and-orange reduction. (431 West 14th Street; 645-1777.)

Photograph by Jeff Olson.

Cité—An extravagant French steakhouse, marble and pewter with blazing chandeliers, and a more affordable grill next door. *120 W. 51st St. (956-7100). (M–E) AE, CB, DC, DS, MC, V.*

Commonwealth Grill & Brewery—This Boston brewery import in Rockefeller Center attracts a riotous after-work crowd for its craft beers. The lunch and dinner menus feature American fare like grilled swordfish over lemon pasta, braised lamb shank, duck breast, and tuna, not to mention the obligatory burger. *35 W. 48th St. (977-2269). (I–M) AE, DC, DS, MC, TM, V.*

Estiatorio Milos—The New York outpost of a Montreal favorite, this stylishly spare Greek restaurant specializes in perfectly fresh seafood, arranged market-style on ice and grilled simply with organic herbs and imported olive oil. The fish selection runs from the familiar—red snapper, pompano—to the more exotic, like loup de mer, Moroccan pageot, and Greek dente. Finish with super-creamy goat's milk yogurt with honey. *125 W. 55th St. (245-7400). (E) AE, DC, MC, V.*

"44"—Still the first stop for the officers of the Condé Nast empire. Deeply plush, windowless décor feels like the center of the Earth. Given the theatricality, surprisingly terrific food. *44 W. 44th St., in the Royalton (944-8844). (E) AE, CB, DC, MC, V.*

Langan's—American cuisine in a clublike setting. Food ranges from Black Angus steaks to crab cakes and seafood. A trendy, well-heeled crowd at the much-frequented bar mixes with theatergoers in the dining room. *150 W. 47th St. (869-5482). (M) AE, CB, DC, MC, V.*

Le Bernardin—French-born Eric Ripert carries forth the quest of his predecessor, the late Gilbert Le Coze, for the world's most spectacular seafood. His ambitious signature dishes—scallops and foie gras with truffles, Spanish-style mackerel in Jerez vinegar, saddle of monkfish—have already won a very loyal following. *155 W. 51st St. (489-1515). (E) AE, DC, MC, V.*

Mars 2112—Theme restaurants go intergalactic at this big-budget newcomer, which transports diners to the red planet via space shuttle. The food—applewood-smoked pork chops, lobster-mango sushi, smoked-duck quesadillas—will be, for the most part, familiar to earthlings. *1633 Broadway, at 51st St. (582-2112). (I–M) AE, CB, DC, DS, MC, V.*

Osteria del Circo—The restaurant of the moment, partly because of its excellent bloodlines (Sirio Maccioni's brood of charming sons runs the place) and partly because of its flavorful, home-style Italian menu. Be sure to try anything created by proud mother (and food consultant) Mrs. Maccioni. *120 W. 55th St. (265-3636). (E) AE, MC, V.*

Palio—Stylish midtown duplex restaurant, with a famous muraled bar and elegant preparations of Italian dishes like spinach-and-ricotta gnocchi with a vegetable ragout, and artichoke-and-marjoram ravioli in fresh tomato sauce. *151 W. 51st St. (245-4850). (E) AE, DC, DS, MC, V.*

Ruth's Chris Steakhouse—A steak cooked in butter is the centerpiece of this successful upscale chain's take-no-prisoners march east across the country. Steak—and, for iconoclasts, the inevitable chops, chicken, and lobster—served in a series of connected, muted, and wood-paneled dining rooms. Serious wines, too. *148 W. 51st St. (245-9600). (M–E) AE, DC, MC, V.*

Tapika—Chef David Walzog's spicy cooking has transformed a formerly subdued space into a lively canteen with his version of haute Southwestern. Try the black-bean purée with chorizo and garlic flatbread or the grilled rabbit loin with cilantro oil and habanero sauce. The bar has its own snack menu and a super selection of microbrews and tequilas. *950 Eighth Ave., at 56th St. (397-3737). (M–E) AE, MC, TM, V.*

Tennessee Mountain Restaurant & Saloon—The midtown offshoot of a SoHo rib joint, this much larger duplex restaurant serves an extensive southern barbecue menu, which is also available for on-and-off-premises catering. Cigar smokers even have their own designated space in which to unmolestedly exhale. The barbecued and hickory-smoked ribs have already made a major impression on Manhattan meat-lovers. *121 W. 45th St. (869-4545). (I–M) AE, DC, MC, TM, V.*

Tino's.com—This duplex Italian restaurant, done up

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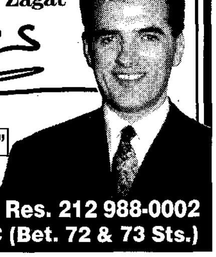

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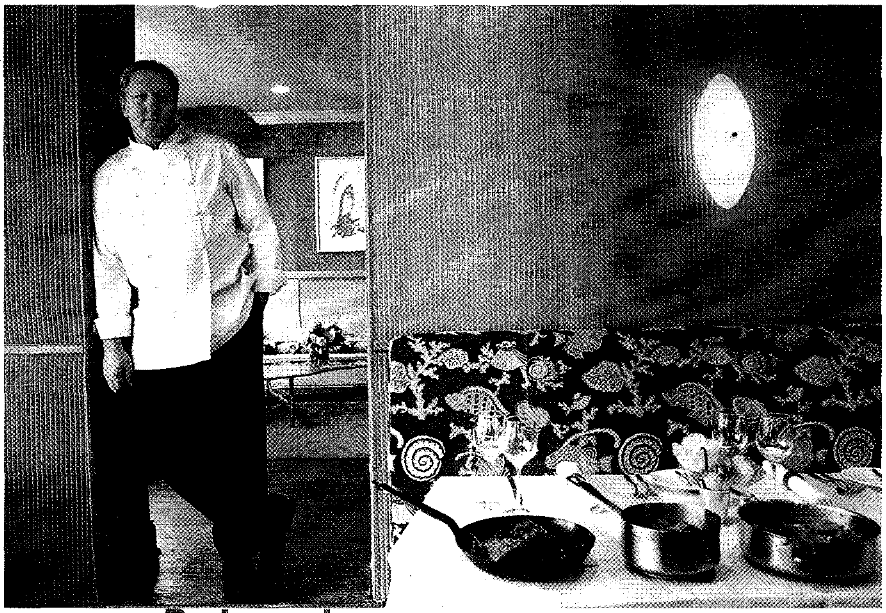

Restaurant

Always on Sunday

“People want simple, well-handled food on Sunday night,” says EQ chef–co-owner Dennis Foy. “They're not looking for fuss and muss.” Which is why he's just sacrificed his only night off to install a new three-course, $42 prix fixe menu that includes such long-cooked, slow-roasted, rustic, and (relatively) simple dishes as cassoulet and roast pork with applesauce. (267 West 4th Street; 414-1961.)

in an unusual blend of Victorian and modern styles, provides a welcome respite from Fifth Avenue's crazed shopping scene. The Northern Italian menu offers an array of risotti, and the wine list is extensive. *40 W. 56th St. (262-9300). (M–E) AE, CB, DC, MC, TM, V.*

57th–60th Streets

Dawat—You can't miss with tandoori—cooked before your eyes in the big ovens in the back—or with any of the more unusual regional specials. Actress and cookbook author Madhur Jaffrey supervises the very popular and wide-ranging menu. *210 E. 58th St. (355-7555). (M) AE, CB, DC, MC, TM, V.*

Fifty Seven Fifty Seven—The country's entertainment-industry glitterati make themselves right at home in I. M. Pei's monumental dining room. Susan Weaver is one of the only working chefs to combine contemporary presentation and technique with classic Provençal on one plate. The weekend bar scene puts the concept-hotel bar scene to shame. *57 E. 57th St. (758-5700). (E) AE, CB, DC, MC, V.*

Les Célébrités—Plush and elegant, this Art Deco dining room in the Essex House on Central Park South also happens to have a very fine kitchen, turning out dishes like pyramid of tuna tartar and grilled tuna, and roasted lobster with vanilla bean and lemon pasta. And the artwork on the walls is by some very high-profile, and surprising, nonprofessionals. Dinner only; jacket required. *155 W. 58th St. (484-5113). (E) AE, CB, DC, DS, MC, V.*

The Manhattan Ocean Club—Savor your seafood in an elegant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. *57 W. 58th St. (371-7777). (E) AE, CB, DC, DS, MC, V.*

Rosa Mexicano—Did someone say “fresh-pomegranate margarita”? Yes, someone did. What's more, this spot prepares your guacamole tableside (a south-of-the-border hibachi?). Some of the tastier gourmet Mexican in the city. *1063 First Ave., at 58th St. (753-7407). (M) AE, CB, DC, MC, V.*

San Domenico—Toques off to owner Tony May, who may have done more for the cause of serious Italian cooking in New York than any other single restaurateur. His dining room is formal, and the food is wonderful. *240 Central Park So. (265-5959). (E) AE, CB, DC, MC, V.*

Above 60th Street, East Side

Campagnola—This comfortable Italian spot has been a neighborhood favorite for over a dozen years, thanks in part to host Salvatore's warm welcome. Of course, the flavorful country-style food—Italian bouillabaisse with lobster, double-cut veal chops with wild mushrooms, antipasto—is equally endearing. *1382 First Ave., at 74th St. (861-1102). (M) AE, DC, MC, V.*

Club Macanudo—This plush, elegant shrine to cigar-smoking also offers, besides an astonishing selection of smokes, a sophisticated variety of edibles. The American menu, listing such offbeat items as warm lobster enchiladas and pork loin with coffee-barbecue sauce, takes inspiration from Latin and Caribbean cuisines. Jackets required. *26 E. 63rd St. (752-8200). (M) AE, DC, MC, V.*

El Pollo—This Peruvian chicken joint has stuck with its simple, minimal menu, to the benefit of this otherwise barren neighborhood. Potatoes come four ways, but you can't miss with the incredible curly fries. *1746 First Ave., nr. 90th St. (996-7810). (I) AE, CB, DC, MC, TM, V.*

540 Park @ The Regency Hotel—Named for its address, this American grill at the Regency Hotel has a clubby, comfortable atmosphere. The regional, eclectic menu ranges from seared-tuna spring roll and chicken-fried lobster to barbecued duck and black-bean quesadilla. If the term “power breakfast” didn't originate here, it should have. *540 Park Ave., at 61st St. (339-4050). (M) AE, CB, DC, MC, V.*

JoJo—The grilled chicken with chickpea frites is a great dish. But then, Jean-Georges Vongerichten doesn't make many mistakes in this elegant, jewel-like dining room situated on two floors of an East Sixties townhouse. Lunch upstairs, overlooking the street, is especially lovely. *160 E. 64th St. (223-5656). (E) AE, MC, V.*

Nino's—Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. *1354 First Ave., nr. 72nd St. (988-0002). (E) AE, DC, DS, MC, V.*

Park Avenue Cafe—A polished, countrified American café for business lunches and off-duty get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the haute neighbors rapt with signature dishes like rack of lamb and his swordfish chop. *100 E. 63rd St. (644-1900). (E) AE, DC, DS, MC, V.*

Park View at the Boathouse—This Central Park landmark has been renovated and updated with an Asian-influenced menu from chef John Villa. Technical improvements have made it possible to keep the restaurant on the lake open all year round, though those who miss visiting it during the summer months do so at their own peril. Choose among new menu items like Gulf shrimp in rice paper roll, and Indian-spiced salmon tartare with mango and cucumber. *Central Park, nr. 72nd St. and Fifth Ave. (517-2233). (M–E) AE, DC, MC, V.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *1596 Second Ave., nr. 83rd St. (585-3838). (M–E) AE, MC, V.*

Post House—Clubby and comfortable, this handsome dining room specializes in good quality and big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French fries or onion rings. There are dishes with decidedly less cholesterol—poached salmon, say, or lemon chicken—but this isn't a place to watch your waistline. Seriously. *28 E. 63rd St., in the Lowell Hotel (935-2888). (E) AE, CB, DC, DS, MC, V.*

Primavera—This elegant uptown restaurant serves sophisticated renditions of Northern Italian food, like baby eels with oil and garlic, and roasted baby goat. The comfortable wood-paneled room, lit with antique fixtures and filled with fresh flowers, brings a touch of luxury to the neighborhood. *1578 First Ave., nr. 82nd St. (861-8608). (E) AE, DC, MC, V.*

Regional Thai Sa-Woy—The well-spiced, artfully presented food at this two-story Thai restaurant costs a bit more than it would at your run-of-the-mill pad thai parlor, but the peaceful ambience and elegant, antique-strewn décor may very well put you in the mood to splurge. *1479 First Ave., at 77th St. (744-6374). (M) AE, DC, MC, V.*

Vermicelli—The décor of this restaurant is meant to evoke a much milder version of the Vietnamese jungle, with birdcage fixtures and a bamboo bar. Try the crispy shrimp rolls, cracked lobster with a ginger-scallion-and-honey sauce, or the grilled pork chop. *1492 Second Ave., nr. 77th St. (288-8868). (I) AE, MC, V.*

Above 60th Street, West Side

Cafe des Artistes—A smartly run, wonderfully romantic bistro with frolicking nudes on the walls. Open and serving all the time. Stop in before or after a jaunt to Lincoln Center. *1 W. 67th St. (877-3500). (M–E) AE, CB, DC, MC, V.*

La Vela—A comfortable, unpretentious spot for Northern Italian food. Worth sampling are the zuppa di pesce, the risotto, and the wild-mushroom, black-olive, and goat-cheese pasta. *373 Amsterdam Ave., nr. 77th St. (877-7818). (I) AE, DC, MC, V.*

M&G Diner—Dropping-off-the-bone short-rib sandwiches at the counter and low-key comfort. Jukebox is worth scanning. *383 W. 125th St. (864-7326). (I) ($).*

Merlot Bar & Grill—This wine-besotted restaurant near Lincoln Center offers a French-American menu that complements offerings from the 600-bottle cellar and features two-week-long vintner's dinners. Signature dishes include wild-mushroom strudel, jumbo lump crab cakes, and osso buco of monkfish. Also open for lunch and late-night dining. *48 W. 63rd St. (363-7568). (M) AE, DC, MC, V.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *240 Columbus Ave., at 71st St. (769-3988). (M–E) AE, MC, V.*

Picholine—Chef Terrance Brennan's French-Mediterranean cuisine is as beautiful to look at as it is delicious to eat. Try the risotto, smoky with tender duck and wild mushrooms, and velvety foie gras with peach coulis, and save room for a glass of port to accompany the amazingly rich and well-chosen cheese course. *35 W. 64th St. (724-8585). (E) AE, DC, MC, V.*

Restaurant 222—Cozy and romantic, with the feel of a townhouse, Frank Valenza's top-rated New American West Sider is a luxurious surprise in a neighborhood nearly bereft of them. The menu is full of high-ticket items like Beluga caviar, Kobe steak, truffles, and foie gras, which makes the $29.95 pretheater dinner, available from 5 to 6:30, a great deal. And now, lunch is served Tuesday through Friday. *222 W. 79th St. (799-0400). (E) AE, DC, MC, V.*

Sarabeth's—This New York institution is a homey place for upscale down-home food like chicken potpie and pancakes. It also offers a children's menu and a mouthwatering bakery counter, with homemade, award-winning jams and preserves. *423 Amsterdam Ave., nr. 80th St. (496-6280). (M) AE, DC, DS, MC, V.*

Sylvia's—A staple of the neighborhood, with a tradition and ambience strong enough to draw loyal customers from uptown and downtown. Live entertainment that truly aids digestion. *328 Lenox Ave., bet. 126th and 127th Sts. (996-0660). (I) ($).*

Tavern on the Green—A must for your country cousin. This mazelike collection of dining rooms, each with a view of the park better than the previous one's, is worth cutting the hansom-cab ride short for. *Central Park at 67th St. (873-3200). (E) AE, CB, DC, DS, MC, V.*

Brooklyn

Cucina—A labor of love. Northern Italian in an elegant and very well appointed room. Sensational antipasti. *256 Fifth Ave., nr. Garfield Pl. (718-230-0711). (M) AE, MC, V.*

Lundy Bros.—This restored landmark restaurant serves a wide-ranging menu of fish, pasta, chicken, and steak but specializes in lobster and other varieties of seafood. Don't miss the oyster bar or the reconstructed shore dinner. Sunday brunch buffet available. *1901 Emmons Ave. (718-743-0022). (M) AE, DC, MC, TM, V.*

Peter Luger's—Steak for one, steak for two, steak for four, and creamed spinach. Apply for your own house credit card, or bring cash. *178 Broadway, at Bedford Ave. (718-387-7400). (E) ($).*

Two Tom's—Firehouse-kitchen ambience and a waiter who tells you what you want to eat. The double-rib pork chops are peerless, and the escarole is great, too, but refuse the mercilessly overcooked pasta when it's offered. Eat early during the week and call ahead on weekends. Regular private parties make getting a table frustrating, but it's always worth the trouble. *255 Third Ave., nr. Union St. (718-875-8689). (I) ($).*

Queens

Elias Corner—Mix with the locals in Astoria as they queue up for a table at this Greek fish tavern. Don't wait for a menu; it won't come. Instead, eyeball the counter as you enter. If the offerings look like today's catch, they are. The owner fetches the fish each morning. Opt for the deep-fried, pinky-size bait fish over the squid. *24-01 31st St., at Astoria Blvd. (718-932-1510). (M) ($).*

Water's Edge—Every table has a view of Manhattan. A quiet and elegant space to partake of fancy American fare like roasted-chestnut soup and red snapper poached in orange-saffron infusion with baby fennel and chervil. Jacket required. *44th Dr. at the East River (718-482-0033). (E) AE, DC, MC, V.*

Staten Island

Aesop's Tables—Arrive by ferry or bridge to this charming bistro and garden that serves inventive, bold Mediterranean fare with an emphasis on handpicked fresh seafood. *1233 Bay St., Rosebank (718-720-2005). (M) AE, DC, DS, MC, V.*

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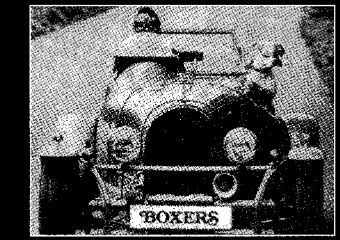

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John Leonard's TV Notes

The Commissioner (3/6; 9 to 11 P.M.; TMC) sends John Hurt, a scapegoat in a Cabinet-level trade scandal, from dreary London to exotic Brussels, where, as a skeptical member of the European Commission, he plunges head-first into a murderous plot to merge two huge chemical companies, one of which has been making chemical weapons ever since Hitler. He's assisted in his inquiries by an industrial spy with a personal agenda (Armin Mueller-Stahl), an environmentalist in a red dress (Rosana Pastor), and even a journalist (David Morrissey). Of course he soon discovers that he's been lied to by almost everybody. Slow, somber, depressing, very European.

Total Recall 2070 (3/7; 8 to 10 P.M.; Showtime), a 21-part sci-fi dramatic series derived from the same Philip K. Dick short stories as the 1990 Schwarzenegger movie, kicks off with a "Machine Dreams" episode introducing, in the fascistic near future, Michael Easton as a stressed cop, Karl Pruner as his prissy partner, and Nick Mancuso as head of security for a giant corporation whose experimental biochip-implant program has created a tribe of rogue androids —all of them butting heads in the usual cyberpunk tunnelscape of postapocalyptic rubble, magic-act technology, and omnipresent surveillance cameras. A nifty creepshow paranoir.

The Scarlet Pimpernel (3/7; 9 to 11 P.M.; A&E) asks us to buy Richard E. Grant as Leslie Howard, Elizabeth McGovern as Merle Oberon, and Martin Shaw as Raymond Massey in a remake of Baroness Orczy's ludicrous swashbuckler—in which an English fop and his French wife save innocent aristocrats from Robespierre and the usual excesses of the French Revolution. Sumptuous costume drama in the service of reactionary Whig complacency.

Seasons of Love (3/7 and 3/9; 9 to 11 P.M.; CBS), from George Dell's novel *The Earth Abideth*, spends 50 years watching Peter Strauss and Rachel Ward make a prosperous farm in nineteenth-century Ohio as they endure hardship, infidelity, illegitimacy, evangelical religion, and maybe even murder, only to lose their children to unsuitable marriages and bad behavior. Rip Torn, full of his usual gusto, is around for most of the mini-series, and so is Hume Cronyn. Daniel Petrie directs. Rachel is radiant.

Invisible Child (3/8; 9 to 11 P.M.; Lifetime), in which an inexperienced English nanny, Tushka Bergen, is hired by Victor Garber and Rita Wilson to assist in the care of their 10-year-old daughter, Mae Whitman; their 4-year-old son, David Dorfman; and an entirely imaginary child dreamed by Rita to resolve a mostly unspecified crisis of confidence, is a surprisingly affecting exploration of an unusual family dynamic, mostly because of the performances director Joan Micklin Silver has elicited from all concerned, but especially from the remarkable young Mae—and in spite of the screenplay's contempt for child-welfare social workers.

Strange World (3/8; 10 to 11 P.M.; ABC), a new *X-Files* wannabe that drops into its regular series slot on Tuesdays after this preview, stars Tim Guinee as Paul Turner, a scientist who'd already be dead of a degenerative disease he'd picked up during the Gulf War if not for a mysterious Asian woman (Vivian Wu) who periodically slips him some serum. Though Paul specializes in reviling the American military on the Internet, he's nevertheless hired by an army medical-research unit to track down abusers of science, technology, and the environment. This means waging war against cloning, the harvesting of fetal marrow, and the growing of organs-for-transplant in the wombs of unsuspecting surrogates who think they're having babies. Meanwhile, why is FBI agent John Finn killing people? And what dark conspiracy does the Asian woman represent? Lots of nightmare promise here, even though it's darkly suggested that all science is somehow abusive.

Happening
Never-ending Story

From war movies to coffee-table books, history buffs have had plenty to play with lately. Consider "History as Muse" at a symposium on the responsibilities of artists and historians who turn the past into literature, film, and theater. With Harry Evans, Ric Burns, Richard Snow, Wendy Wasserstein, and Kevin Baker, author of the new novel 'Dreamland,' a story of the twentieth century washing up on the shores of Coney Island. See "Lectures and Panels" for details.

Radio Highlights

Lost & Found Sound—Fridays at 4 P.M. on WNYC, 820 AM; and at 5 P.M. on WNYC, 93.9 FM: A collection of stories that explores the art and history of recorded sound and creates an audio portrait of the twentieth century by incorporating rare recordings, audio artifacts, and the stories of people whose lives were altered by sound, among them Tony Schwartz, record producer Sam Phillips, playwright Norman Corwin, *Mir* cosmonaut Sergei Krikalev, guitarist Les Paul, the women of all-girl radio station WHER, and hi-fi whiz Emory Cook. Call the 24-hour Quest for Sound Hotline at 202-408-0300 with your suggestions and audio heirlooms for possible inclusion.

The Written Word

Lewis Lapham—3/2 at 7 P.M.: Reading from *The Agony of Mamon*. Posman Books, 1 University Pl. (533-2665); free.

Arthur Golden—3/4 at 7:30 P.M.: Reading from *Mem-*

Illustration by Michelle Chang

oirs of a Geisha. Barnes & Noble Union Square, 33 E. 17th St. (253-0810); free.

Denis Johnson and Jean Valentine—3/4 at 7 P.M.: Reading from recent work, at Dia Center for the Arts, 542 W. 22nd St. (627-1455); $5.

Lawrence Otis Graham—3/5 at 7:30 P.M.: Reads from his latest, *Our Kind of People.* Barnes & Noble, 2289 Broadway at 82nd St. (362-8835); free.

The National Book Critics Circle Finalists—3/7 at 7 P.M.: Readings at NYU's Tishman Auditorium, 40 Washington Square South (609-688-9580); free.

The National Book Critics Circle Awards—3/8 at 6 P.M.: For the year's best in biography/autobiography, criticism, fiction, nonfiction, and poetry. NYU's Tishman Auditorium, 40 Washington Square South (609-688-9580); the ceremony is free; the reception which follows is $35.

Francine Prose and Richard Price—3/9 at 7 P.M.: Reading at the Russian Samovar, 256 W. 52nd St. (872-1678); $3.

Carrie Brown—3/9 at 7 P.M.: Reading from *Rose's Garden.* Barnes & Noble Union Square, 33 E. 17th St. (253-0810); free.

Lectures and Panels

"The Holocaust in Cinema: Memory, Politics, and Representation"—3/1–3/3: A screening and lecture series with filmmakers, critics, and scholars probing the way cinematic representations of the Holocaust have changed over time and how they have shaped public awareness. CUNY Graduate School, 33 W. 42nd St. (642-2246); free.

David LaChapelle—3/2 at 7 P.M.: A discussion with the celebrity/fashion/commercial/*Interview* photographer. SVA Amphitheatre, 209 E. 23rd St. (592-2010); free.

"History as Muse"—3/3 at 7 P.M.: Kevin Baker, Ric Burns, Harold Evans, Richard Snow, and Wendy Wasserstein. The New-York Historical Society, 2 W. 77th St. (873-3400); free.

Ann Richards—3/3 at 8 P.M.: The former governor of Texas. 92nd St. Y, 1395 Lexington Ave. (996-1100); $18.

Picasso 1937-1945—3/6 at 9:30 A.M.: A symposium with curators Steven Nash and Robert Rosenblum, scholars Michael Fitzgerald and Gertje Utley. Guggenheim Museum, 1071 Fifth Ave., at 88th St. (423-3575); $15.

"A Passover Mosaic"—3/7 at 12 P.M.: A day of panels, including "A Writer's Passover" with André Aciman and Anne Roiphe. Jewish Theological Seminary, 3080 Broadway, at 122nd St. (870-3177); $20-$35.

Ruth Reichl and Ben Cheever—3/7 at 7:30 P.M.: The *Times* food critic and *Gourmet* editor-to-be talks with the journalist. 92nd St. Y, 1395 Lexington Ave. (996-1100); $18.

"Talk Back Tuesday Night"—3/9 at 10 P.M.: Dr. Peter Halperin, director of behavioral medicine at Stonybrook University Medical Center, will join the cast for a discussion of the issues raised in the play *Wit.* Union Square Theatre, 100 E. 17th St. (957-1222); $35 and $49.50 for tickets to the play.

Benefits

"Cook for Love"—3/6 at 10 A.M.: Mario Batali, chef/owner of Babbo and Po, teaches you to cook Italian specialties in support of God's Love We Deliver, an organization devoted to enhancing and prolonging the lives of people living with HIV/AIDS. 166 Sixth Ave. (294-8145); $150.

Events

Works on Paper—3/4-3/7: Watercolors, photography, drawings, posters, illustrated books, and fine prints on sale from 90 international dealers. Park Avenue Armory, Park Ave. at 67th St. (777-5218); $12.

Art Expo—3/6-3/8: Works by thousands of artists ranging from Chagall and Picasso to Robert Indiana and Romero Britto. Jacob K. Javits Convention Center (800-331-5706); $12.

Tours

"Gramercy Park and Madison Square"—3/6 at 12:30 P.M.: Stroll New York's only private park and its nearby Victorian social center and learn about the history and architecture of locales associated with Thomas Edison, JFK, and James Cagney. Stops include the Player's Club and Teddy Roosevelt's birthplace. Call 465-3331 for required reservations; $10.

SoHo and NoLitTa—3/6 at 1 P.M.: Explore this neighborhood collection of cast-iron buildings built during the second half of the nineteenth century, when the heart of New York City moved uptown. Meet at the southeast corner of Spring and Lafayette Sts. (439-1090); $10.

"When the Bronx Was Jewish"—3/7 at 10 A.M.: Go back in time to the fifties, when the Bronx was 50 percent Jewish, with historian Lloyd Ultan. Call 996-1100 for more information; $50 includes transportation.

"Cathedral Women"—3/7 at 2 P.M.: From Mary to Joan of Arc to Bishop Catherine Roskam, a guided tour of the women of the Cathedral of St. John the Divine led by Susan Chute. 1047 Amsterdam Ave., at 112th St. (932-7314); $5.

"The Multi-Ethnic Eating Tour"—3/7 at 1: Featuring the historic and gastronomic delights of the Jewish East Side, Chinatown, and Little Italy. Meet at the southeast corner of Essex and Delancey Sts. (439-1090); $13.

Afternoon Tea and Home Furnishings—Saturdays at 11 A.M.: Sample teas and scones and sandwiches from around the tea-drinking world and then tour the antique home furnishings of the city. For reservations and meeting location, call 732-636-4650.

Foods of New York—A tour of the restaurants and specialty food shops of Greenwich Village and SoHo. Call 732-636-4650 for dates and additional information; $20.

Metropolitan Opera Backstage—Weekdays at 3:45 P.M. and Saturdays at 10 A.M.: A unique, behind-the-scenes view of the creation of the opera. Includes costume and set design, the performers' rehearsal facilities and dressing rooms, and the opulent auditorium. At Lincoln Center; call 769-7020 before 3 P.M. for reservations and times; $8.

Exhibitions

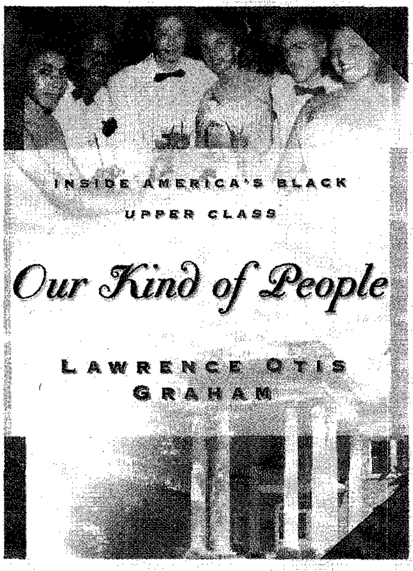
"America and the Civil Rights Movement, 1954–1968"—Through 3/19: Rarely seen and classic photographs by Ben Fernandez, Bruce Davidson, Declan Haun, Nat Herz, James Karales, Charles Moore, Eve Arnold, and others. 92nd St. Y, 1395 Lexington Ave. (996-1100); free.

"In Thy Map Securely Saile"—Through 3/20: One hundred nautical charts, manuals of instruction in the arts of oceanic navigation and compass use, and decorative maps used as cartographic illustra-

In Print

How the Other Half Lives

Lawrence Otis Graham is no stranger to antagonizing rich people: His 1992 exposé for *New York* about the racist treatment he got as an undercover waiter at a Greenwich country club provoked fury in many readers. "I remember one letter from a member of the club who took exception to the way I characterized the club's 'monkey house,' the dorm for the workers, who, before the seventies, were all black. He wanted to make it clear that the monkey house was actually a very nice place." In *Our Kind of People,* Graham unravels a world he knows much more intimately, the black upper class: "What will shock people is that this group has been in existence since the 1870s." *In truth, old-money black society is every* bit as highly nuanced as its white counterpart, and has developed the same kinds of social litmus tests to distinguish "us" from "them"—the right vacation spot (Martha's Vineyard or Sag Harbor), the right boarding school (Palmer Memorial Institute in the South, Northfield Mount Hermon in the North), the right church (Episcopal), and so on. And of course, there are the right people too. As Graham bluntly writes, "Bryant Gumbel is, but Bill Cosby isn't. Lena Horne is, but Whitney Houston isn't . . . and neither is Maya Angelou, Alice Walker, Clarence Thomas, or Quincy Jones. And even though both of them try extremely hard, neither Diana Ross nor Robin Givens will ever be." Graham has not exactly been getting points for his honesty. "The larger black community is very upset with this book, because I'm talking about class distinctions, but it would be unheard of for a Rockefeller to socialize with an uneducated worker, so why should a black surgeon whose family has been moneyed for three generations be any different?" says Graham. "Some members of the upper class are angry with me for telling their secrets. There's a fear that others will see them as *sellouts, and there's a fear that what they have* will be taken away. Two generations ago, it very well could have been." Graham will be reading on March 5 at Barnes and Noble. ARIEL LEVY



Solutions to last week's puzzles

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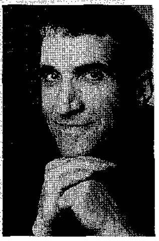

Happening

Want to be a literary player? Well, it's going to take more than a few poetry slams; at some point, you're going to have to start schmoozing. The National Book Critics Circle Awards present a fine opportunity to mingle with some very big names, like Alice Munro, David Remnick, and Robert Pinsky (pictured, top to bottom), who will *probably* show—with famous writers, you never know for sure. Either way, the March 8 ceremony is free, and so are the finalists' readings the night before, with Michael Cunningham, Yusef Komunyakaa, Marie Ponsot, and others. See "The Written Word" for details.

tion. New York Public Library, Fifth Ave. at 42nd St. (221-7676); free.

"Woody Allen's Television Days"—Through 3/21: A screening of Allen's television work on variety and late-night talk shows. The Museum of Television & Radio, 25 W. 52nd St. (621-6800); $3–$6.

"New York's Finest: A History of the New York City Police Department"—Through 3/21: Enter this 3,000-square-foot exhibition of early-nineteenth-century police memorabilia through a "dark alley" echoing with screams and gunshots that evoke the dangers of policing New York in Colonial times. The New-York Historical Society, 2 W. 77th St. (873-3400); $5.

"Secrets of a Beautiful Face"—Through 4/11: An exhibition exploring developments in grooming products and conceptions of beauty for men and women during the nineteenth and twentieth centuries through advertisements and packaging, mirrors and dressing tables. The New-York Historical Society, 2 W. 77th St. (873-3400); $3–$5.

"*Bar Mitzvah*: David Mamet and Donald Sultan"—Through 6/6: Twenty drawings by Sultan accompanied by Mamet's text, from their new book. The Jewish Museum, 1109 Fifth Ave., at 92nd St. (423-3271); $8.

"Seinfeld's Diner"—Through 8/1: The set of the famous diner frequented by Jerry, Kramer, Elaine, and George is on display along with props and costumes. American Museum of the Moving Image, 35th Ave. at 36th St., Astoria (718-784-0077); $4.50–$8.50.

Online

New York Magazine on the Web—"Stephanie's Surf Report" (in the "Today" section of www.newyorkmag.com) visits a new Website each weekday. This week: Groovy online tarot card readings; a disgruntled 'zine for the nine-to-fiver in you; a way for your sloppy kid to win big; a news site just for nerds; and how to get moving on your Hamptons Share. And while you're visiting us at www.nymag.com, stick around and check out all our other great features, like selected articles from the current issue, extensive archives, and an expanded "Cue" section, plus Web exclusives like daily events from Angie Maximo, "First Words" for bibliophiles, our helpful Subscriber Service Center, and daily New York trivia.

Photographs: top, Jerry Bauer; center, Gasper Tringale; bottom, Sigrid Estrada.

kids

Continents Move...Man Shrinks

Children's Events

Underground—Theater Grottesco (see photo), an ensemble group now based in Santa Fe, blends medieval buffoonery with circus technique to explore modern issues of community, diversity, homelessness, and survival. Suitable for kids 10 and up. 3/4 through 3/14. **NEW VICTORY THEATER**, 209 W. 42nd St (239-6200); $10–$25.

Rock of Ages—A thought-provoking collaboration between the Quebec-based Les deux mondes and the Turin-based Teatro dell'Angolo that has received ecstatic reviews all over the world. The wordless production, in which no actor's face is ever visible, traces human evolution from the vantage point of a single stone. Fires are built, symbols carved, laundry scrubbed, and golf balls teed in an absorbing hour. Suitable for ages 7 to adult. 3/6 at 2 and 3/7 at 3. **BROOKLYN ACADEMY OF MUSIC**, 30 Lafayette Ave., Brooklyn (718-636-4111); $10. ●

Onstage

Underneath It All

The ritualistic culture of a trio of human oddities living beneath city streets is thrown into confusion when one of "the other ones" tries to join them. Theater Grottesco's darkly humorous 'The Angels' Cradle' transforms the New Victory Theater into a smoky subterranean netherworld—with gods lurking in sewers, deeper below—March 4 through 14.

Reliving It— A sophisticated musical puppet production of Oscar Wilde's *The Happy Prince,* a kind of reverse *It's a Wonderful Life* story, is presented by the talented group that brought *Rafferty Rescues the Moon* to the Irish Repertory Theater stage last year—including director Bob Flanagan (a Muppet Workshop veteran) and several artists moonlighting from *Saturday Night Live.* 3/6 through 4/4 at **W. SCOTT MCLUCAS THEATER**, 132 W. 22nd St. (727-2737); $18 for adults, $12 for children under 12.

Fancy Dancing—Free classes, by reservation only, in modern dance, theater, African dance, classical Indian dance, choreography, and folk dance will be given 3/6 from 12:30 to 5 as part of a two-day "Fifth Avenue Teen Arts Festival" produced by the **GOWANUS ARTS EXCHANGE**. On 3/7, several local groups will perform from 2:30 to 5. Reservations are recommended. 421 Fifth Ave., at 8th St., in Park Slope, Brooklyn (718-832-0018). Admission is free, with a suggested contribution of $8 for adults and $6 for children. ●●

Hambone—Popular music and dance performances for families are given for four consecutive Saturdays in March. This first week, for a program called "Dance, Rhythm, Dance," Mickey D. and friends do some shim sham shimmy, a New Orleans line dance, the lindy hop, and the cakewalk to songs like "Honey Suckle Rose" and "Take the A Train." 3/6 at 1 and 3. **CONTEXT MUSIC STUDIO**, 28 Ave. A (bet. 2nd and 3rd Sts.; 718-963-2081); $10 for adults, $5 for children, with special packages available. ●

Be a Doll—Kids, who need to be in the 10-to-18 age group, should be prepared to sing—preferably from the score of *Guys and Dolls*—at **NEW YORK YOUTH THEATER**'s auditions for its spring production of the musical. 3/1 through 3/3 at Central Presbyterian Church, 593 Park Ave., at 64th St. For further information, call 242-2822. ●●

Moving Stories—Marlies Yearby, who choreographed *Rent,* collaborates with Prospect Park's resident storyteller Cooper-Moore in "Talking Till the Songs and Walking Till the Dance," at **SYMPHONY SPACE**. Songs like "Itsy-bitsy Spider," accompanied on homemade instruments, are brought to life with Movin' Spirits Dance Theater's vocabulary of West African, hip-hop, Haitian, and Latin movement. Afterward, as part of the "Just Kidding" collaborative series for kids over 4, stroll a few blocks south and participate in workshops relating to the concert at the **CHILDREN'S MUSEUM OF MANHATTAN**. Symphony Space is located at 2537 Broadway, at 95th St. (864-5400); concert tickets are $6. CMOM is at 212 W. 83rd St. (721-1234); admission with a "Just Kidding" ticket stub is $3, a $2 savings.

"Together in the City"—Play in a clubhouse, ride on a computer-animated interactive subway, and learn some games your grandmother played, at **THE BROOKLYN CHILDREN'S MUSEUM**'s new play-on exhibit, the first during the museum's banner centennial year. 145 Brooklyn Ave., near St. Mark's Ave. (718-735-4400). Admission is by suggested donation of $3. ●●

Beep Beep—Last chance to see Paper Bag Players' poetic and uproarious *Hot Feet,* a look at the city through the eyes of a child. Hunter College's **SYLVIA AND DANNY KAYE PLAYHOUSE**, 68th St. and Park Ave. (772-4448). Weekends at 2 through 3/7; $15 and $20. ●

Anthems of Inclusion—David Grover and Big Bear Band join a children's chorus for a concert of songs at the **92ND ST. Y** called "We're All Americans." 3/7 at 2. Lexington Ave. at 92nd St. (996-1100); $10. ●

Experimenting—"Sunday Science Spectaculars," at the **92ND ST. Y**, offer parents and kids an opportunity to spend time together learning about phenomena such as "Plate Tectonics: Moving Continents" (3/7), and "Airplane Flight" (4/18). Lexington Ave. at 92nd St. (996-1100). 10 to noon; $35 for one adult and one child.

Charlotte's Web—E. B. White's feisty arachnid stars in **THEATREWORKS**' production of the classic. Weekends at 12:30. 3/6 through 3/14. Individual tickets are $18.50.

Small Stage—This weekend, Miss Majesty's Lollipop Playhouse stages three fanciful productions at the **GROVE STREET PLAYHOUSE**: "Queen Esther's Purim Megillah" (11 A.M.), "Rapunzel" (1:30), and "The Emperor's New Clothes" (3:30). Through 3/7. 39 Grove St.; reservations are recommended. $8. ●

Callaloo Collard Child—Family programs on Sundays at the **MUSEUM OF AMERICAN FOLK ART** complement the current exhibit "The Art of Nellie Mae Rowe: Ninety-Nine and a Half Won't Do." Kids ages 5 and up can participate in a 3-D-comics workshop (3/7 at 2), where they'll produce work that museum staff predict will be "something like Bart Simpson meets Nellie Mae Rowe's chewing-gum sculptures." Malika Lee Whitney tells tales from the American South, the Caribbean, and Africa at 4. Eva and Morris Feld Gallery, Columbus Ave. bet. 65th and 66th Sts. Free (except for a $1 materials fee for the 3-D-comics workshop). Reservations are required. ●●

MoMA Matinee—The last in a series of Sunday-morning movie screenings at the **MUSEUM OF MODERN ART**, served up at 10:30, with complimentary Continental breakfast a half-hour beforehand in the Garden Cafe, is *The Incredible Shrinking Man*—a 1957 precursor to all those *Honey, I Shrunk . . .* movies. Scott Carey finds his pants begin to loosen, and eventually he becomes so diminutive he has to flee from his tabby cat. 3/7. The Roy and Niuta Titus Theater, 11 W. 53rd St. (708-9848). Reservations required; $10. ●

Cue

Barbara Ensor
Kids

Patricia Falvo
Movies

Sam Grobart
Sports

Nick Meyer
In Concert

Ariel Levy
Books
Events
Radio

John Leonard
Television

Edith Newhall
Art

Robin Raisfeld
Restaurants

Stephanie Saulmon
Online

Jennifer Senior
Theater

Ethan Smith
Nightlife

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● = free

● = now or never (one-shot deal or final week)

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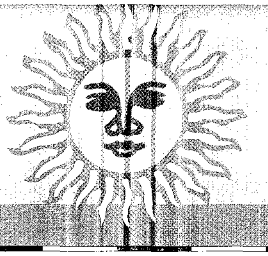

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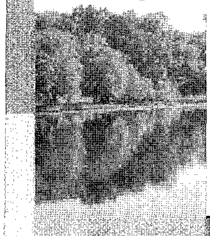

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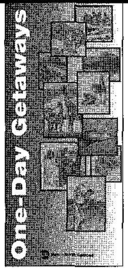

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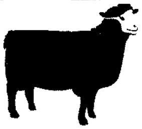

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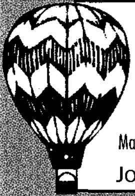

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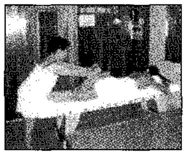

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Vibrant, Intelligent, Beautiful—(Inside and out), 39-year-old, accomplished Jewish woman who is well-bred and educated, seeks extraordinary male. If you are intelligent, savvy, sincere, passionate, financially and personally secure, and are looking for a woman who is your equal, then I would like to hear from you. I am on a quest to meet my soul mate, best friend and lover... Please respond with a note and photo, or e-mail: Bravo76343@aol.com 7313 ✉

Ivy Beauty—Seeks fit, tall, witty soul mate, 45-55. Prefer MDs. 7334 ✉ ☎

Stunning, Upscale Beauty—Imagine a 5'7", slim, in-great-shape former model, warm, bright, Jewish, beautiful, playful, stylish, cultured, financially secure, with high standards. I am passionate about city and country pursuits and travel, and am seeking a tall, fit, good-looking, elegant, kind, well-bred, well-heeled, communicative Jewish mensch, 47-60, emotionally available for shared interests, ready to enjoy a wonderful, romantic, caring, committed, permanent relationship. Photo, short bio and phone a must. 7291 ✉☎

Loving Life, Work And Fun—Elitist (meritist), good looking, athletic, mid 50s, divorced MD (Harvard), in great shape (5'8", 150 lbs), looking for a happy, successful, bright, sexy, athletic, 30s-early 40s woman who likes herself and knows what she wants. Share (for real): cuddling, giggling, meandering Manhattan, Tanglewood, Tuscany, Provence, the Met's, NY Times, scuba, black (maybe white?) diamonds, tennis, blading, great food and wine...but most of all truly share, spoil and love each other. Smoke signals, carrier pigeons a plus - letters/photos/phone okay. 7207 ✉ ☎

Blondes Prefer Gentleman—Professional, attractive, slim, single Jewish female, 36, blond/brown eyes, who is kind, successful, smart, independent, funny and family-oriented. Enjoys travel, theater, working out, music and socializing. Seeks professional, single Jewish male, 35-42, who is educated, successful, kind, funny, fit and family-oriented, for serious relationship. Note/phone. 7264✉☎

Sleek And Striking—Tall (5'7") blond, fit, very successful professional (own business). Love long lazy weekends and/or vacations in sunny climates. Enjoy fine dining, theater, movies, sports, but also happy staying in by the fireplace and opening a bottle of wine. Seek highly successful professional man, 40 plus, who is tall, very attractive and seeking a long-term relationship. Photo a must. 7254✉☎

Winter Rendezvous—Very pretty, sexy, sophisticated Jewish female, avid film and theater-goer, rock 'n' roll enthusiast, seeking 35-50 year-old, handsome, successful Jewish male professional, 5'9"-6'1", for friendship, romance and lasting relationship. Manhattan and surrounding suburbs preferred. Photo a must. Note/phone. 7340 ✉ ☎

Be The Last Love Of Our Lives—And savour a good life with this undeniably tender, silver-haired, attractive, blue-eyed, Manhattan-residing, single professional man who is 55 years young, on a 5'10", fit frame, who relishes embracing a gracious, approachable, beguiling woman (35-50) who will appreciate simple understated style, clever humor from this best friend to be. Some facts, fiction, myths and a non-vintage photo welcomed. 7310 ✉

A Classic Woman—With depth and substance, charming, resourceful, slim, pretty, petite, articulate, sensitive widow with quick wit and the ability to laugh at life's latest "crise du jour". Loves traveling, the comfort of home, luxury, the arts, living in NYC, antiques, good food. Seeks special partner and best friend who is sincere, accomplished, good sense of self/humor, a solid, communicative, kind man, 60s-70s, into the arts, nature, travel...with depth and heart and a passion for living life. 7242 ✉☎

Caring, Dynamic Surgeon—Communicative, generous, handsome, supportive, really nice guy, affectionate, 5'10", muscular, 43. Into fitness, travel, culture, humor. Seeks vivacious, educated woman under 37, for an incredible life and romance. Phone/photo a must. 7306✉☎

Rx For The New Millennium—Love, kindness, friendship, integrity, trust, marriage and family. Directions: to be taken by a Jewish male only, under 40, tall, attractive, successful JD, MD, CEO, investment banker, etc., who is a true mensch with traditional family values, personable, lots of fun, warm, giving, thoughtful, caring, nonsmoker, who enjoys NYC, fine dining, sports, theater, music, travel, dancing, and can appreciate the finer things in life with the very special woman I am - sensuous, slim, stunning blond, classy, successful Ivy attorney, under 30, 5'6", with beautiful legs and a golden heart. Warning: serious replies only. Side effects: a lifetime of happiness. Note/photo/phone, please. 7284 ✉ ☎

Renaissance Woman—Athletic, erudite blond adventurer seeks fit, intelligent soul mate. 35, 5'5", 102 lbs. 7321✉☎

Model Looks, Scholar's Mind—Sage's heart, artist's touch, mid 30s, tall, fit, wealthy, Jewish. Seeks super-special woman for marriage and children. Note/photo. 7292 ✉ ☎

Birthday Resolution—To continue dating with singular goal of finding lifetime mate. Blue-eyed, successful Manhattan professional, athletic male, 5'8", 47, fit, with good looks and senses of humor/integrity/family/wonder, seeks one upbeat, warm, fit, beautiful (in/out), bright, slender woman to share romance and life's surprises. Photo/note. 7336 ✉

Successful Professional Man—52, seeks romance and companionship with woman, 40-55. 7267 ✉

Pssst!—Over here! Yes, I'm talking to you... You're the handsome, successful, self-confident, fit, fun, honest, caring, marriage-minded man who's been searching for me - the beautiful, Jewish, 37, green-eyed brunette from north Jersey. Now that you've found me, the next move is yours. Note/photo/phone. 7335 ✉☎

Passover Is On Its Way—But I won't have any sweetheart to read the Haggadah with me. Divorced Jewish male, 46, with precocious 9-year-old daughter, wants to make the holiday complete with a single/divorced/widowed Jewish female in her 30s or 40s. I'm a full-time civil servant and part-time grad student. Young children are a plus. 7301 ✉

Trial Attorney—As a 38-year-old male, I am an extraordinarily successful, wealthy, Columbia University-educated head of my own law firm. I am extremely handsome and stylish, with a quick wit, fit body and healthy spirit. I'm also a man of laudable virtues, with a big heart and an easy laugh. Some of my interests include sailing, long-distance running, literature, healthy eating and living. I am seeking a truly beautiful woman (inside and out) with a passion for life and a capacity to love, for lifelong romance and commitment. Note/recent photo and phone number, please. 7312✉

Beautiful Blond Rockette—Seeks very handsome, athletic, silly man of substance, 37-50, 5'10" and up. Photo please and a great note. 7349 ✉ ☎

Self-Aware, Are You?—I am a divorced (no kids), 36-year-old, white, Jewish (nonreligious), honest man living on LI. I seek a positive, healthy relationship with a woman who is in touch with her feelings/herself and capable of honest communication (as I am). I stand 5'9" (husky build), brown hair/eyes/beard. E-mail shwred@aol.com or 7240✉☎

Sophisticated Lady—Slim blond. Lover of books, theater, arts and travel. Seeks kindred male spirit, 54 plus. 7320 ✉☎

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Pre-Y2K Match—Attractive LI female, slim, 52. Seeks fit, intelligent, fun male, 50-60, to enjoy walks, movies, puzzles, jazz, NYC...plus! 7308 ✉

Purim Is Here!—Be my Queen Esther, now and hereafter. I feel in my 40s, very vibrant - seeking spunky gal: chic, leggy, personable, with zest for life. 7252 ✉ ☎

Pianist—Fit, fun male seeks female, 20-40. I love karate, writing, the outdoors and laughing. Note/photo/phone. 7268 ✉☎

Beautiful, Bright, Blue-Eyed Brunette—Model looks, tall, slender, shapely, elegant, feminine, warm, caring, cultured, playful, passionate, has style, wit, charm, international upbringing, attorney, 37, Jewish. Into opera, the arts, antiques, skiing, dogs, luxe travel/dining. Seeks refined, worldly, manly, giving, sexy, handsome, highly educated, very successful Renaissance man, 30s-40s, 6' plus, Jewish, with elegance, old world manners, heart of gold, integrity, superior intellect, great sense of humor, for romance, marriage and kids. Photo and note. 7346 ✉ ☎

Very Handsome, Successful—Jewish (nonreligious) professional male, athletic, sensitive, with great sense of humor, looking for very pretty, thin, intelligent, honest, sincere, fun-loving, in-touch woman. Life was meant to share. If you are looking for love, marriage and children, and are under 40 and a nonsmoker, send recent photo and note. 7212 ✉ ☎

Truly—Pretty, engaging, loving professional woman seeks smart, kind, personable, Jewish, 50ish man. Note/photo. 7271 ✉☎

Beauty And Brains—Warm brown eyes, loving heart, passionate soul, fit, active, fun-loving, sincere, pretty professional, eager to share diverse interests and to treasure a caring man who can laugh freely, love fully and is willing to celebrate life, 55-65. Prefer Jewish nonsmoker. 7304✉☎

Pretty Blond/Blue—Great legs/smile, slim, shapely, 5'6", youthful 50. Am sweet, smart, sexy, warm, loyal, successful, affectionate. Love travel, arts, nature, you. Seeks (nice guy). Photo. 7201 ✉

Quality Catch—Handsome Jewish male, 29, 6'2", fit, seeks attractive, intelligent, Jewish professional female, 24-31, nonsmoker. Humor, kindness, good taste all a plus. Note/photo, please. 7326 ✉

Give Up Humdrum For Fireworks—Caring, sexy redhead, size 8, widowed two years, needs upscale mensch, mid 50s-mid 60s, with good looks, vitality, spirit, humor, to spark chemistry, romance and passion. I enjoy dining/dancing, candlelight and NYC. We both want a soul mate for friendship, TLC, intimacy and magic...so let's see what develops. Letter/recent photo, please. 7263 ✉

Chelsea Lady—5'10", slim, blond, 40ish, somewhat sweet trial lawyer seeks big-hearted guy, professionally able, sharp eyes, warm nose, physical and together. Must laugh easily and hug well. 7181✉☎

Exotic, Petite—43, looks 33, seeks her forever-sweet knight. Photo/note. 7323✉☎

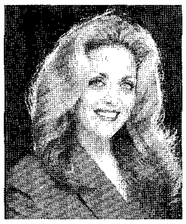
Fabulous, Attractive Lady—Desires an alive gent, 65-75, to share relationship as a spectacular partner. 7319 ✉

Petite, Prosperous Princess Wanted—By very accomplished and athletic European prince in 50s. 7205 ✉☎

Exotic Beauty—Young, attractive, slim and successful upper East Side female seeks generous, successful CEO type, 40-plus man with a zest for life, for passionate rendezvous that knows no boundaries. 7210 ✉ ☎

Consider This—Friend for life, a professional woman of wit, wisdom and worth. If you are an elegant, savvy Jewish man in his 50s, at least 5'10", love to dance, travel, enjoy Manhattan and the country and even sing a little, let's connect. 7331 ✉

Wealthy Wall Street Executive—Jewish, 40, tall, fit and sexy, seeks woman of quality to share love, life and family. Photo. 7228 ✉ ☎



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Thin, Pretty, Shapely, Long Hair—30, 5'7", Jewish, sweet, old-fashioned. Seeks educated, shy man, NJ/NY. Fun - music/science/law/parks/kisses! 7257 ✉☎

Striking, Long-Haired Redhead—40s, 5'4", slender, curvaceous, vivacious Jewish professional with great legs and good character, seeks gentleman for friendship and love. 7307 ✉

A Real First-Class Jewish Beauty—Educated, successful, sophisticated lady seeks a real first-class Jewish gentleman who is as comfortable in the boardroom as he is on the beach. Only successful, attractive, serious gentlemen, 40-55, need respond. 7275 ✉ ☎

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Outdoorsy Man—53, writer and wilderness guide, tall and thin, grey-bearded, nice-looking, warm, eco-concerned. Seeks attractive, self-aware, loving, spiritual woman who's passionate about nature, for lasting relationship. Photo, please. 7297✉

Unique Lady—Very pretty professional, bright, nice legs, sensual, nurturing, seeks single white male MD/DVM/JD/CEO, kind, with boyish charm and looks, 36-48. NJ only. Note/photo. 7311✉

Got A Life!—But I want to share it. Handsome Jewish guy, nonreligious, 37, 6', successful, fit, athletic, funny and intelligent. I enjoy the arts, all music, NYC nights, travel and stimulating conversation. If you are a Jewish woman, 27-35, smart, pretty and fit, who seeks mutual personal growth, please send note/photo. 7298✉☎

Handsome, Successful Male—Athletic, kindhearted, affectionate, 5'9", fit, Jewish, 38, seeks an honest, sincere, special lady, 25-38, who's beautiful inside and out and is interested in building a relationship and a family. Religion not important. Note/photo/phone. 7185✉☎

Wanted: Someone To Be Adored—Male total package seeks female total package, 40-50. Right person will never want for anything. Photo, please. 7287 ✉ ☎

Style/Substance—Pretty, petite LI woman seeks fit gentleman, 47-58, intelligent, sincere, professional. 7229✉☎

One Good Man—DC/NYC, in search of several good women (just kidding!). Earthy, attractive Jewish male, late 40s, good-hearted, well-educated, with diverse interests, seeks contact and connection with upbeat, spontaneous, tall woman with engaging smile, sexy demeanor, independent yet intimate. If you catalyze the best in others, value friends and family, and have a good moral compass, please respond with a nongeneric note/recent photo/phone. 7337 ✉ ☎

Elegant Redhead, Sweet And Shapely—Seeks a Jewish, 65-plus, loving, financially secure gentleman to share and enjoy quality life together. 7213 ✉ ☎

Asian-American, Pretty Woman—Seeks nonsmoking, intelligent professional or businessman, 45-55. Photo. 7276 ✉ ☎

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NY Film Director—36, Ivy-educated, financially well-off, seeks slim, intelligent beauty, 22-28. Phone/note. 7262 ✉ ☎

Loving And Affectionate—Jewish male, 59, seeks a happy, secure, loving Caucasian female for a committed relationship. 7281 ✉ ☎

A Good-Looking—Down-to-earth, 37-year-old, single white male, black hair, brown eyes, average build, professional in computer network support field - seeks to enjoy a caring, sharing and loving relationship with a special woman, age 27-38. I enjoy movies, cafes, plays, restaurants, walks in the city, museums, traveling and more. Manhattan and Brooklyn are a plus. 7272 ✉

It's Cold Outside—Tall, handsome, professional, humanistic Jewish male, 40s, seeks very pretty lady (30-40) to watch the March moon. Note/photo. 7314✉☎

Seeking A High-Maintenance Female?—Slim, blond, blue-eyed female, 27, seeks kind, generous man. Note/phone. 7305 ✉

Chairman Of Foundation—Seeks compatible woman. Note/photo. 7300 ✉☎

Seeking Soul Mate—Pretty, slim, witty executive who enjoys theater, working out, museums, restaurants and travel, seeks bright, fit, successful, caring Christian man, 50-60, with a sense of humor, traditional values, similar interests. Note/photo/phone. 7342 ✉ ☎

Jewish Male MD—44, seeks Jewish female MD, 32-40, to form our own little happy HMO. 7327 ✉ ☎

Gay Female, 44—Attractive, sporty fem professional, 5'8", blond/blue, into golf, biking, sports, NYC, FI/Provincetown, dining, seeks similar intelligent, romantic, relationship-oriented gay female, 40 plus. LI preferred. 7279 ✉ ☎

You Not Tarzan - Me Not Jane—But we can have fun in the jungle anyway. Very pretty, Rubenesque professional, late 30s, athletic, nonreligious, seeks emotionally mature man, 34-45, who is 5'10" plus and has a quick wit, open mind, kind heart and soft touch. Please call to hear more. Note/photo - will exchange. 7234 ✉ ☎

Have Car, Will Travel—Attractive, Brooklyn Jewish female, 55, auditor, wants you: financially secure male. 7256 ✉ ☎

Tall, Slender, Sexy—Vital, verbal, active and attractive female seeks white male, 60-65. 7225 ✉ ☎

Bright, Attractive Jewish Woman—Secure (emotionally and financially), unpretentious, cultured, with balanced and healthy lifestyle, seeks soul mate, 41-51, under 6'. Drop me a note/photo. 7329✉☎

Successful, Athletic—White professional male, mid 50s, seeks accomplished, petite Asian lady under 57. 7183 ✉ ☎

Ready To Begin A Family—With childless, single, white, Christian, fashionable, feminine female, educated, mid-upper 30s, slender and petite (100-120 lbs, 5'6" max), nonsmoker, no drugs, traditional values, who enjoys lots of attention, affection, laughter and good times with me: an attractive, successful, single white professional male who is outgoing, family and friends-oriented. Recent full-color photo/note necessary for response. 7338 ✉

Brainy Guy—PhD, seeks slim female, 18-36, NYC only. POB 539, NYC 10101.

Beautiful, Green-Eyed Lady Doctor—(Single white Jewish female), sparkling, savvy and eclectic; loves old films, "blues", cycling, Paris, Lake Cuomo, daydreaming and espresso. Seeks terribly romantic, extremely intelligent, handsome counterpart (single white Jewish male, 40-50) with joie de vivre. Photo, please. 7261✉

Manhattan Is My Kind Of Island—Kauai is my kind of island; Easter Island is my kind of island. Elegant southern woman with NY flair invites you to come along. 7259 ✉ ☎

Vivacious, Bi-Continental (Paris/NY)—Funny, accomplished, older (hard to believe) woman, financially and spiritually independent, seeks bright, darling man to help make the trip into a journey. 7198✉☎

40, Divorced White Female—Physician, very attractive, intelligent, insightful, charming and active, seeks white male, 35-55, with similar attributes/education, for long-term relationship. 7286 ✉ ☎

Single Dad, Doctor—40, good-looking, funny, upbeat, seeks pretty, fit white/Asian, single/divorced female, late 20s to early 40s. Recent photo. 7224 ✉ ☎

Single White Male—Late 30s, Greek descent, very handsome, wealthy, ski in Aspen, summer in Hamptons/Europe, warm, caring, seeks attractive, sweet single female for long-term relationship. Note/photo. 7296 ✉ ☎

Beautiful MD, Asian, 32, 5'7"—100 lbs, sweet, accomplished - loves classical music, skiing, tennis, dancing. Seeks tall, handsome, single white male, 30-40, sincere, confident, extremely successful and accomplished. 7249 ✉☎

Very Handsome—Very affectionate, very big giver of TLC, Jewish, nonreligious, 59, ex-businessman, ex-securities trader - had it all, lost it all. Yes, I'm broke - but not broken (long story)... Seeking a (very successful) wife, 50 plus, to help me climb back to the top of the ladder. Very detailed letter and photo (or no reply). 7351 ✉☎

Haven't Given Up On Romance—I'm an attractive, outgoing, professionally successful woman, 45, with two fabulous kids and a fearless heart. I am looking for a life partner who appreciates my warmth, courage and humor, and brings me the same. If you are 43-58 and looking to connect in a meaningful way, drop me a note/photo. 7266 ✉

Manhattan Business Mogul—Divorced Jewish male is seeking the "one". Mogul is 6'4", early 40s, attractive and athletically built. The "one" should be as comfortable in jeans as in the casino at Monaco. Mogul treasures intelligence, passion, physical fitness, beauty and someone with a penchant for benevolence. 7325 ✉

Seeking Treasure—In Somerville, NJ. Fit, 6', financially adequate white male professional, 42, seeks chemistry characterized by intelligence, warmth, wit, romanticism, creativity, playfulness and eclectic interests from racquetball to culture, with woman, 30-40, leading to meaningful relationship. Picture appreciated. We can meet in Manhattan. 7260✉

41, Single Jewish Professional Male—Financially secure, from NJ, looking to meet single Jewish professional female, birth sign Pisces or Capricorn, nonsmoker, no kids, for dating. Photo appreciated. 7190 ✉

NYMessage

Paris-Bound 4/24?—Bon vivant businesswoman, 48, seeks good company (male or female) for restaurant dining in the city of light. 7269 ✉ ☎

Off To Gay Paree—And I do mean Gay. Adventurous gay woman, 49, blond artist with savoir-faire and joie de vivre, seeking like traveling companion for Paris in the springtime. Wander Gert's and Alice's Left Bank, see where Sylvia and Adrienne had bookstores. I speak some French and know all of the "right" places. 7315 ✉

Do not forget ***New York Magazine's*** **March Madness Special**, call: 212.779.7500

Novice—To this and soon the NYC marathon. 42, professional Catholic woman looking to push the envelope with a happy, kind, secure man, 38-48. Note/photo/phone. 7282 ✉ ☎

Woman To Woman—Single white female, attractive, 37, 5'8", blond, blue eyes, seeks female friend, 30s-40s, to enjoy NYC with. Letter/photo/phone. 7244 ✉

Let's Celebrate 2000—Looking for white picket fence and ready to settle down. I am a 40-year-old, successful businessperson looking for Miss Right. You must be slender and financially secure, 28-34. Please send photo/phone. 7280 ✉

Herpes—Good-looking, successful, fit, divorced, 43. Enjoys active and healthy lifestyle, travel, friends and being spontaneous. Seeking fit, pretty woman, 30s, nonsmoker, for serious relationship. Note/photo preferred. 7293 ✉

Vivacious, Fit CT Redhead—Enjoys scintillating conversation, fine dining, film, theater, travel, photography. Seeks warm, sensitive male companion, 60s. 7318✉☎

Take A Chance With Me—Handsome, warm, outgoing, romantic, single Italian male, 45 - enjoys fine dining, movies, golf, skiing and Broadway. Seeks *attractive, spontaneous, affectionate,* 32-44, single white female for special times. Photo/note. 7250 ✉

Generous, Single—Handsome corporate exec seeks very attractive lady, 21-39. Should be feminine in appearance and dress. Reply with photo/phone. 7209 ✉ ☎

Princess Leia Seeks Mate—Not dates. Need your photo and note. You: under 50, tall, lean, creative and reliable. Me: 40, psychoanalyst, thin, shapely. 7332 ✉ ☎

Gorgeous, Slim, Petite Blond, 36—I'm career-oriented, down-to-earth, faithful, smart, seeking single/divorced, successful man for possible long-term relationship, who enjoys exercising, theater, sports events, quiet dinners for two and lots of laughs. Photo/note, please. 7248✉

Wanted:—Good-looking white male, 37-45, who's successful, sophisticated, in great shape, financially secure and emotionally available. Must have a great sense of humor (laughing is very important to me) and must enjoy adventure and romance as well as the finer and simpler things in life. I am all of the above and more. I'm a very attractive blond, blue-eyed woman who's vivacious, sensitive, fun, loving, intelligent, sensual and passionate, who wants to find you. Note and photo please - I will reciprocate. teesie626@aol.com. 7317 ✉ ☎

Elegant, Sensuous, Charming—Intelligent, affectionate, caring, very pretty, young 40s, blond, green-eyed, slim and fit (5'3", 105 lbs) professional. Interests include music, theater, arts, beach. Seeks professional, emotionally and financially secure man, 42-52, who's intelligent, communicative, handsome, fit, fun, sincere, over 5'11". Photo. Write or call. 7278✉☎

Life Is Beautiful With A Simple Plan—Successful international entrepreneur, 39, 5'9", handsome with great eyes, very classy, ambitious, athletic, adventurous, with a passion for travel, fine dining and culture, great listener, with sense of humor, who seeks a very attractive, athletic, vivacious, sophisticated Jewish brunette, 30s, career-oriented, with a balanced life style, who wants to share the same interests for a lifetime and make this plan simple to achieve. Photo a plus/note. 7333 ✉ ☎

Tall, Blond And Handsome—6' plus, 176 lbs, very athletic. Lives in Hamptons and NYC. Humorous personality with true inner kindness and morals. Loves animals, NYC fun, my motorcycle and a relationship with a beautiful woman, 30-40. Photo, please. 7245 ✉

Analyze This—Petite, attractive Jewish female, psychotherapist, 35 - enjoys *reading, movies, antiquing and exercise.* Seeks professional, attractive, fun male, 32-43, with similar interests. 7309 ✉ ☎

Warm, Attractive Businesswoman—Seeks male for walks in the park, fine dining, theater, movies, and to share in life's pleasures, 40-50. Photo/note. 7285 ✉

Upper East Side Chick—Who prefers the East Village, 37, divorced Jewish female, petite and sexy, with lean runner's body, looking for a happy, secure man to romp with. Photo/bio required. 7322✉☎

Kind, Pretty PhD—Warm, bright, upbeat Jewish gal, tall, svelte, fit, 40. Seeks creative man, tall, fit, with depth, humor, for lasting love. Photo. 7253 ✉ ☎

Fairy Tales Do Come True—Beautiful, romantic, sexy, sophisticated and spirited, 40-something princess awaits her loving and successful Jewish prince. He writes, then they live happily ever after. 7316 ✉☎

Scoop Me Up!—Pretty, slim Jewish gal, *upbeat and worldly, seeks a tallish,* good-looking, fit, accomplished, nonsmoking male, 48-55, who's cultured and playful, *for delicious romance.* Photo. 7191 ✉ ☎

Italian-Born—Handsome (Al Pacino looks) 39-year-old male seeks smart, sexy woman, max 40, for an easygoing but intimate, passionate relationship. Note/phone. Photo a must. 7328 ✉

Seeking Happily-Ever-After—Successful Wall Street professional, Italian-Irish, 47, 6', down-to-earth romantic who loves to travel and have fun. Loves dining out as well as dining in. Seeks attractive female for laughter and commitment. Note/photo. 7208 ✉ ☎

The Pleasure Of Your Company—*Invited by a warm, supportive, slim red-haired beauty of 51. You're definitely curious, extremely bright and probably tall. Character and integrity are more than words;* emotional and financial security sine qua non. Finally, you're ready for fun, adventure and a best friend for the rest of your life. 7251 ✉ ☎

Beautiful Woman—Enjoys working out, dining out, travel. Seeks man, 35-50, for romance and possibly more. Kids okay. Handwritten note/photo, please. 7236✉☎

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Man Of Quality—Good-looking, fit, 41, seeking very pretty, sexy, stylish young lady, 22-35, college-educated. Long walks on the beach, candlelight dinner, travel, great times. Photo/phone/note. 7303 ✉

Attractive And Fun—Ivy-educated, successful Christian female investment banker (late 30s), looking for a very successful, well-educated, bright, witty, charming playmate for passion and romance. Please respond with note/photo. 7270 ✉

Professional Male—50, with a great life, seeks attractive 30-plus lady with t.a.s.t.e., and who enjoys t.a.s.t.e. (time together, adventure, skiing, travel, enlightening conversation). Photo/note. 7347 ✉

Handsome, Unique Attorney—Jewish, young 41, loves gym, NYC, golf, music. Seeks pretty, bright female, 24-39, tall a plus. Photo, please. 7350 ✉ ☎

Turning The Page—Divorced female, 41, 5'6", holding tryouts. Want leading man, 38-48, passionate, sincere and funny, for romantic comedy - and who *knows what else?... Photo/note.* 7265✉☎

Nice-Looking Guy—Down-to-earth newspaperman, 45, looking for 30-something woman, attractive, likes to laugh. Note/photo optional. 7283 ✉☎

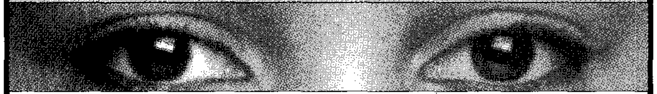
Bi/Gay Female Needed For Cover—And more. Good-looking, masculine, private lifestyled male, 30s, gym body, educated, successful, with great lifestyle, seeks nonsmoking, financially secure, feminine beauty with zest, maternal desires and a great body, mind and soul. 7274✉☎

Blond American Beauty—Very sexy, 20s, seeks generous older man for supportive, mutually rewarding relationship. Note. 7339 ✉

Near 60s/70s—And still truly young? Also cultured, very slim, sensual and ever-enchanting? Like-spirited, retired academic (Yale PhD), slim, very youthful 70, secure, non-biased, with fine health, temperament and appearance, knowledgeable in sciences and all classical music, wishes to meet harmonious counterpart over dinner or Lincoln Center performance. Photos exchanged. 7258 ✉

Handsome—*42, 6'2", 185, white male.* I enjoy city life as well as summer fun on the Island. Seek attractive, articulate *woman, 25-35, (212), for companionship* and adventure. Photo, please. 7221 ✉

Ladies First—Very cute, sexy, wealthy, fit Jewish male, 33, seeks passionate, sexy, smart lady to pamper. Photo. 7290 ✉☎



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This is torture, waiting here,
Two-time champ, and still a nervous wreck—
(I) can't remember who wrote *Lear.*
Where'd you get that tie, Trebek?

Above, lyrics to the theme from *Jeopardy!* Competitors are invited to compose four lines to sit comfortably on that tune. (Rhyming or nonrhyming, but suitable to the, uh, venue.)

Results of Competition 935, in which you were asked to define familiar, mangled names.

Report: Thomas Halvah Edison. G. B. Pshaw. Hillary Rodman Clinton. J. J. Autobahn. F. Stop Fitzgerald. Algore Rhythm. Judi Dense. Sandra Dee O'Connor. Coffee Anon. Hemidemisemiquaver Moore. James Cameron Swayze. Et al. Relying on very current events may guarantee that the pun is new but not that it won't be duplicated. Don't you know. Course you do. You're so fine. Also, consistently surprising. Thanks. For reasons of space and health, some "names only" included at the end. Hoping you the same.

First prizes of two-year subscriptions to *New York* to:

BLACK FORREST GUMP—"Life is like a chocolate cake with cherry filling."
Lois Bernstein, Pittsburgh, Pa.

POLL REVERE—Colonial opinion researcher: "How are the British coming? (1) By land. (2) By sea. (3) No basis to judge."
Brian Bracey, Carrboro, N.C.

CARMEN MEMORANDA—flamboyant Hollywood archivist.
Dot Edwards, Galena, Mo.

THE AMAZINGLY RANDI—oversexed magician.
Margarita Levin, N.Y.C.

Runner-up prizes of one-year subscriptions to *New York* to:

SMARMEE—unctuously civil stepmother of Amy, Meg, Jo, and Beth.
Nancy Means, Larkspur, Calif.

DON CORNELIUS CORLEONE—the godfather of *Soul Train.*
Sonja Rand, N.Y.C.

DR. PAUPER—inventor of the world's least successful soda.
Steven Colby, Metuchen, N.J.

And Honorable Mention to:

SIMONE DE BOUDOIR—romance novelist.
Anthony Gray, Closter, N.J.

LOUISA MISS MAY ALCOTT—author, centerfold.
Margaret Smith, Auburn, Ala.

OEDIPUS REXALL—Theban apothecary; first to market Jocasta oil.
Dede Persson, Mundelein, Ill.

CELINE DIONNE—lead singer of the group formerly known as Quince.
Lucy Oblonsky, Newark, Del.

RUTH CAROL BAYER SAGER BADER GINSBERG—lyricist, justice, optometrist.
Roberta Zeigher, Freeport, N.Y.

THOMAS A BUCKET—bishop, martyr, volunteer fireman.
Jane T. Long, Penfield, N.Y.

DAINTY ALIGHIERI—poet, "Tiptoe Through the Inferno."
John Burlinson, Austin, Tex.

PIERRE DE BONMARCHE—French courtier and dramatist, *The Cut-Rate Barber of Seville.*
Elisa Falcigia, Reston, Va.

KRISHNAN DIOR—Hindu fashion plate.
Natalie Wittenbrook, San Francisco, Calif.

FRANCIS SKATE KEY—patriot, Rollerblade enthusiast.
similarly: Chris Leighton, Cambridge, Mass.
Maude Haller, Leigh, Bucks, England

SHIRLEY TEMPE BLACK—first co-ed to win Heisman at Arizona State.
Marvin M. Warm, Bronx

ETHEL MALDEMERMAN—memorable belter, "Everything's Coming Up."
Joe Clonick, N.Y.C.

ALFRED LORD ENTAYLOR—poet, "Locksley Mall."
Frieda Goldman, New Rochelle, N.Y.

ELIZABETH ARE—queen of the grammar deconstructionists.
Sophy Alter, Pittsburgh, Pa.

ACURA KUROSAWA—autocratic director, *The Seven Suzuki Samurai.*
Susan Harriman, San Francisco, Calif.

SILLY ANN HOWE—unbearable star of *Giddy Giddy Bang Bang.*
M. E. Colby, Metuchen, N.J.

WIN SLOW HOMER—protagonist in the hit *The Tortoise and the Hare.*
Fred Poe, Little Rock, Ark.

YO-YO MAFIA—cellist for the mob, viola da goombah.
Linda Giordano, Florence, Ala.

MARKUP POLO—explorer, discoverer of designer clothes.
Teresa Heines, Niskayuna, N.Y.

KELVIN KLEIN—designer of thermal underwear.
Thomas D. Warren, Los Angeles, Calif.

OSCAR THORNTON WILDER—even more outrageous playwright, *The Importance of Our Town.*
Eric Hyman, Fayetteville, N.C.

GEORGE STEPANHOPOULOS—professional dancer.
Helen Shaffer, Chambersburg, Pa.

TIM RUSSET—political analyst and commontater.
Sheila Cunningham, Norton, Mass.

WILLIAM BUTLER GATES—poet laureate of Silicon Valley.
Pericles Crystal, Scarsdale, N.Y.

SARAH JESSICA PARKER BOWLES—perennial understudy in *The King and I.*
similarly: Anna Lambiase, Brooklyn
Lorna Jessup, Toronto, Ontario

SAMUEL QBECKETT—Canadian separatist playwright.
John O'Byrne, Dublin, Ireland

SEAN "POUF DADDY" COMBS—hairstylist for the Notorious Beehive G.
Sarah Gay, Atlanta, Ga.

MARGARET MITCHELL-LAMA—author, *Gone With the Mortgage.* See: Rent Battler.
Leonard Sims, N.Y.C.

DEEPHOCK CHOPRA—New Age guru, *The Seven Spiritual Steps to Financial Disaster.*
Chris Doyle, Burke, Va.

ROBERT DE NERO—Paris burned while he gained 60 pounds and learned to play the fiddle.
D. C. Capps, N.Y.C.

JOHN LENIN—"Imagine no religion, it isn't hard to do . . ."
P. Davis, New Canaan, Conn.

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Louis Phillips, N.Y.C.

EDNA ST. VINCENT MÊLÉE—referee at Berkshire poetry slams, "Conversations at Midfight."
Karen Bracey, Burke, Va.

EDNA ST. VINCENT DELAY—procrastinating poet; author of "My Candle Burns at Both Ends, or at Least It Will As Soon As I Can Find Some Matches."
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ACE (THE GOVERNOR) VENTURA—wrestler, politician, pet detective.
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MARCEL MARCEAUCEAU—mediocre mime.
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sp. ment.: Jon Armstrong & Guy Johnson, Milwaukee, Wisc.

GENE-CLAUDE KELLY—star of *Singin' in the Snow.*
Richard Fried, Brooklyn

COOLLETT—hip writer.
Elaine Stallworth, New Port Richey, Fla.

ASCOT FITZGERALD—haberdasher, author of *The Last Tie-coon.*
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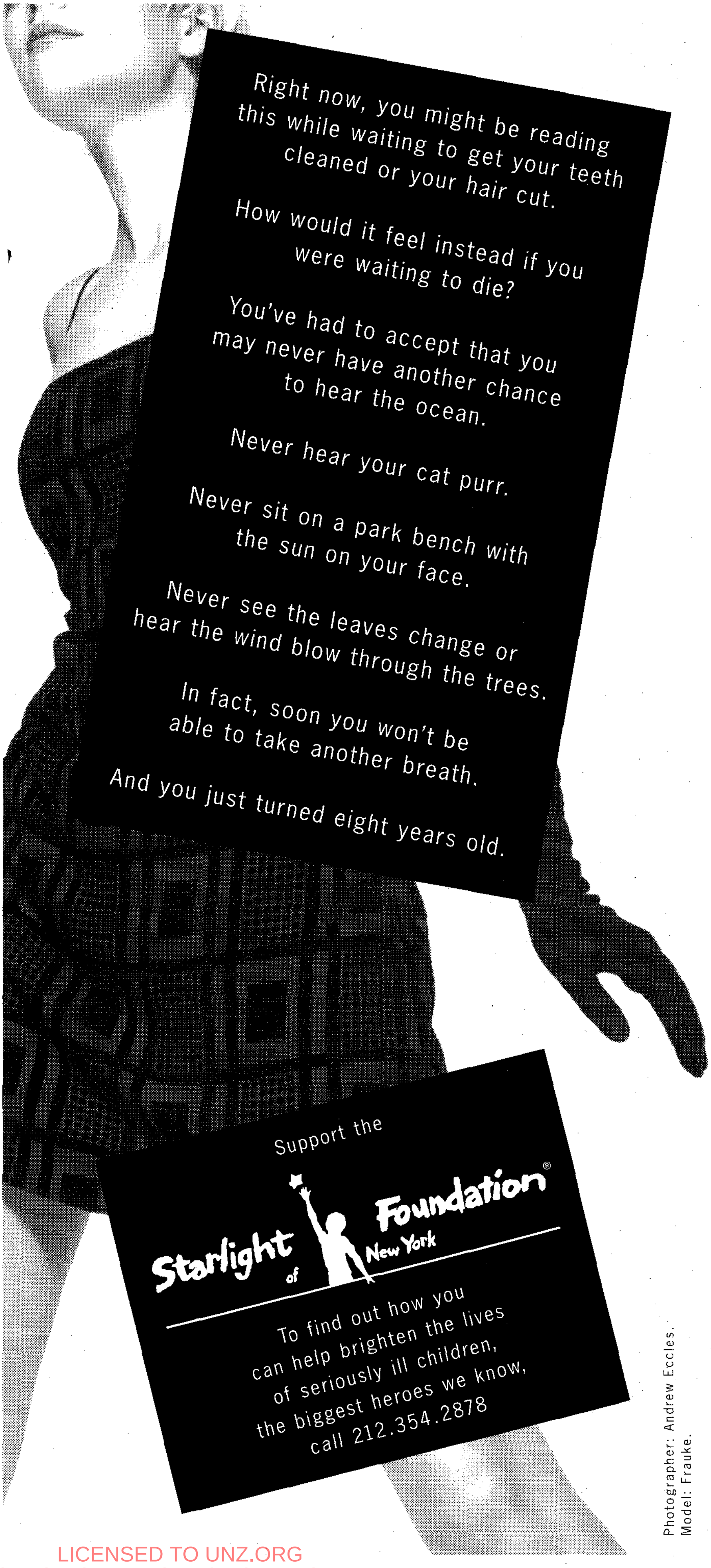
Rules: Postcards, please, typed if possible. **ONE ENTRY ONLY** to Competition Number 935, *New York* Magazine, 444 Madison Ave., New York, NY 10022-6999. E-mail to 104700.2563@compuserve.com, **WITH STREET ADDRESS.** Entries must be received by March 12. Editor's decisions are final, and all entries become property of *New York.* Results and winners' names will appear in the April 5 issue.



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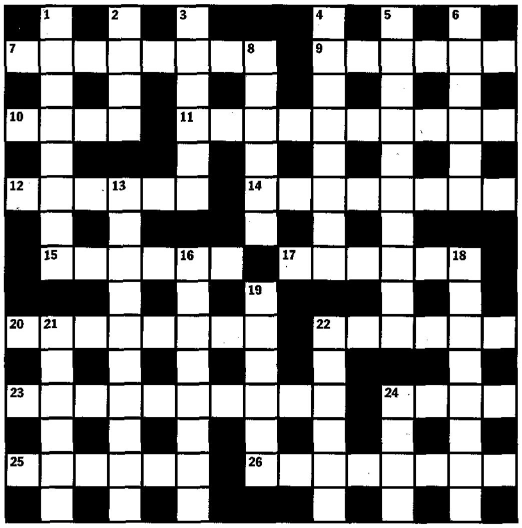
The 'Guardian' Crossword

ACROSS
7 Birds sound like bees while crossing road. (8)
9 Ageism in motion pictures. (6)
10 Young salmon for Queen Catherine. (4)
11 Gay band talking nonsense. (10)
12 Wine you brought round after game. (6)
14 Spoils an artist gets together. (8)
15 Test round object with it. (6)
17 Lives described first by a science-fiction writer. (6)
20 Fruit and nut salsa dished up. (8)
22 Rodents cut tail off shy cat. (6)
23 Tanners ordering tan brushes. (10)
24 Fashion passion. (4)
25 Entirely at home with small child and duck. (2,4)
26 Go round a Greek island to see brightly coloured birds. (8)



DOWN
1 Manage a fight in a car . . . (8)
2 . . . one carrying the last emperor. (4)
3 Dirty old town standing by. (6)
4 Intellectual reading Blake's first line after school. (8)
5 Pear cooked and covered with cold cheese. (10)
6 Valerie embraces Ernest, getting fresh. (6)
8 Mark letter from Greece about Trojan leader. (6)
13 Beak's pet, no form monitor. (4,4,2)
16 Celebration with people making a contribution. (8)
18 At sea Nero guts fish. (8)
19 Going up a trail. (6)
21 Abrupt changes of direction upset empty vessels. (1-5)
22 Rockrose some classicist uses. (6)
24 Genuine Spanish coin. (4)

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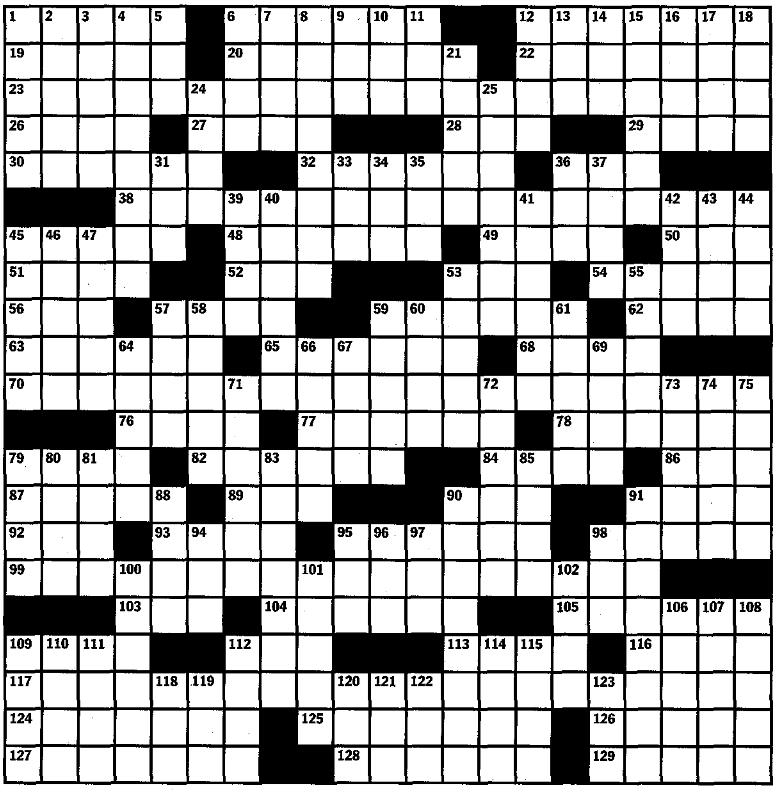
'Sub-Headlines II': 'Cue' Crossword • By Maura B. Jacobson

ACROSS
1 From the time when
6 Lend a hand
12 Stockpiled
19 As thin as ——
20 Fastens the eyes on
22 Queen Isabella's birthplace
23 CAUSE OF DIZZINESS EXPLAINED
26 Unique item
27 Quadrennial year
28 Peer Gynt's mother
29 Chore
30 Job-experience summary
32 Competitor of Ajax
36 Dernier —— (latest fashion)
38 DESERT ENCROACHING ON FOREST
45 Colorado ski resort
48 Leased
49 Most-used metal
50 Ancient Tokyo
51 Margot's "Superman" role
52 Beverage from 4-Down
53 —— -cat (winter vehicle)
54 Computer communication
56 West of Ga.
57 Concerning
59 Shooting star
62 Art Deco designer
63 State of Mexico
65 Cesar who played the Joker
68 Dora ——, Picasso model
70 GENEVANS VEXED AT WINTRY BUILDUP
76 Insert ammunition
77 "The Scarlet Letter" heroine
78 "Downtown" singer Clark
79 Nod off
82 Table linen
84 Cameo gemstone
86 Otherworld visitors, to Spielberg
87 Speechify
89 Disfigure
90 Phone button 6
91 Saucy
92 Rooter
93 Antelope's playmate
95 Fine point
98 "Prima Ballerina" painter
99 ALIEN CARRIERS GIVEN SUMMONS
103 Equine has-been
104 That old school enthusiasm
105 Eric of the ice
109 Shoo!
112 Greek dawn goddess
113 Highest draft rating
116 Wound a matador
117 EASTERN EUROPEANS ASSESSED
124 Issue forth (from)
125 Ristorante dessert
126 Baseball's Pee Wee
127 Fops
128 Stood like the tower of Pisa
129 Passover feast

DOWN
1 Relish the taste of
2 "Good Night" girl
3 Nostrils
4 Limes, lemons, etc.
5 One of the Whitneys
6 Lily used in lotions
7 Mixer for Scotch
8 Butcher's contribution to the broth
9 Nickname for Dwight
10 Mach 2 plane
11 Truth, to Confucius
12 Zoning unit
13 Hillbilly mom
14 Fire remnant
15 Unwanted radio noise
16 Director Vittorio De ——
17 B.P.O.E. members
18 Rolltop, e.g.
21 Yo —— (words of amor)
24 Kind of plaid
25 Utterly silly
31 Top half of a centaur
33 On strike
34 Antipole of SSW
35 Try for a total
36 Corp. VIP
37 Actress Russo
39 Doggone it!
40 Felt hat
41 Witches' transports
42 Get wind of
43 Copyread
44 Dover fish
45 "Amo, amas, I love ——"
46 Old Athenian lawgiver
47 Steinway sale
53 Author of "Uncle Tom's Cabin"
55 Mark of commendation
57 Petroleum biggie
58 Plastic food wrap
59 Not shipshape
60 Word with "while"
61 Hoarse-voiced
64 Young hooter
66 Turn the —— cheek
67 Sea, in Hamburg
69 Acme
71 Singer in a brothers group
72 Paradoxical
73 Captain of the Caine
74 The "U" in UHF
75 Positions at bridge
79 Opposite of don
80 Type of vaccine
81 Loony
83 Sun umbrella
85 —— me tangere (do not interfere)
88 Theater's Best
90 Elephant's extinct relative
91 Kennel Club lineage
94 Coop find
95 First year of the VIIth century
96 For all time, in odes
97 Three: prefix
98 River of Scotland
100 Have an aim in mind
101 Sports surprise
102 January warm spell
106 Plied with potions
107 Make a dele
108 More innovative
109 Drove the fast lane
110 Unconscious state
111 A Ladd or a King
112 Former spouses
114 Clementine's shoe size
115 Oklahoma city
118 Mai ——, rum drink
119 Took sustenance
120 TV sound knob, for short
121 Sorehead's emotion
122 Airport approximation: abbr.
123 Before esses



Solutions to last week's puzzles appear on page 138.

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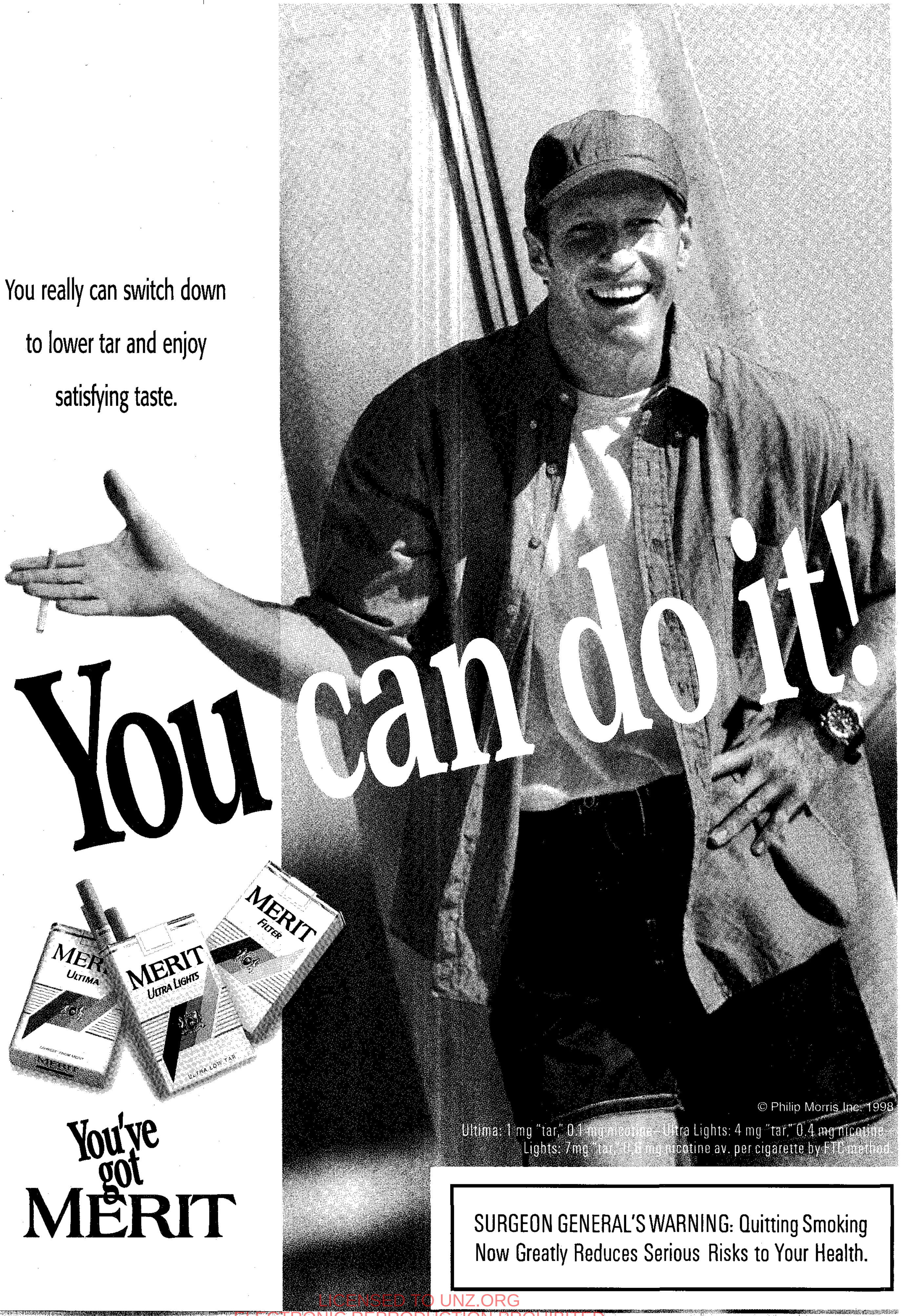
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